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OF LITERATURE

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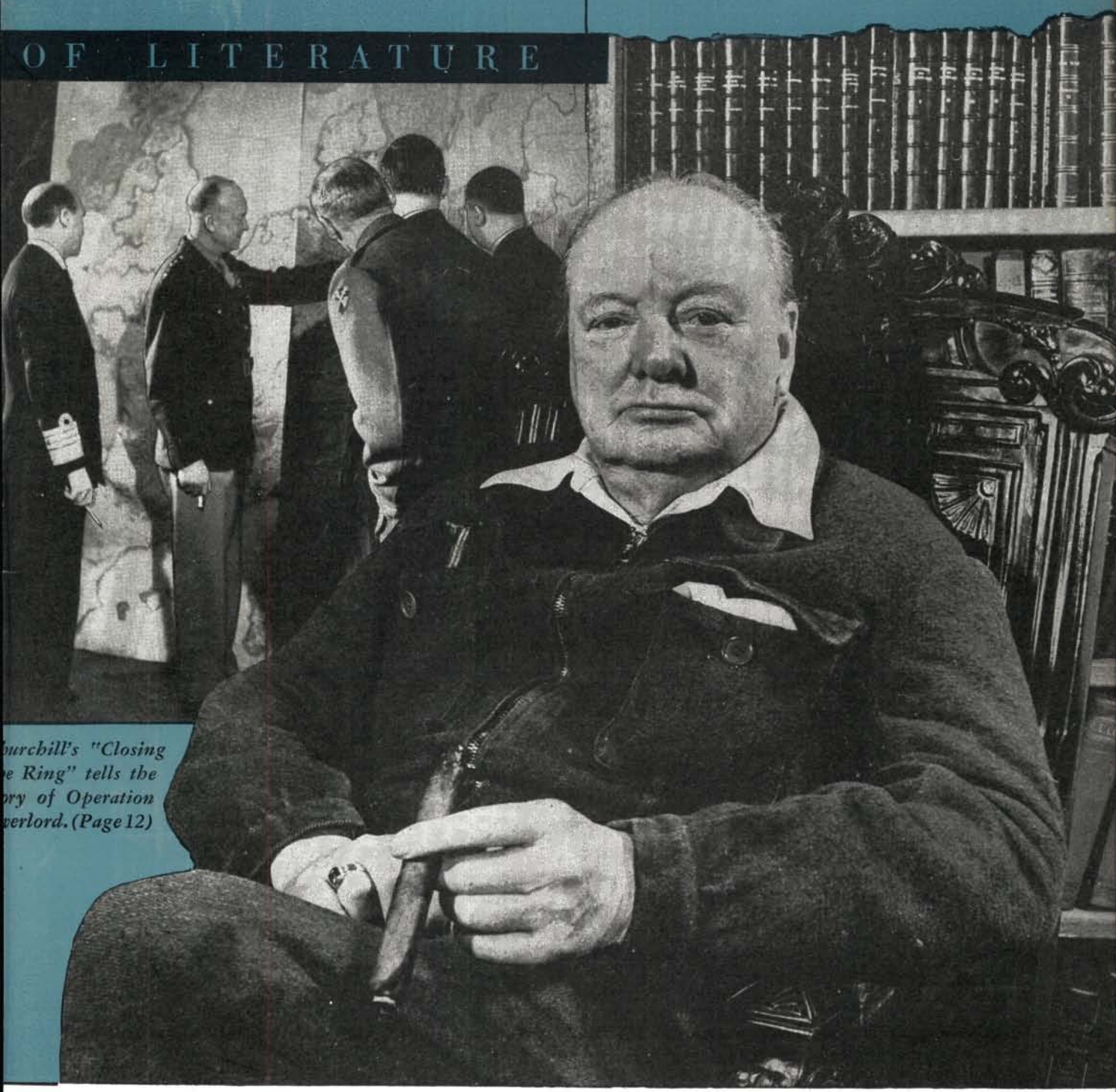
By IRVING KOLODIN



Churchill's "Closing the Ring" tells the story of Operation Overlord. (Page 12)

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This Week

November 24, 1951

Cover Background Photo of Eisenhower and Operation Overlord Staff, by David E. Scherman, from "Life's Picture History of World War II."

Features

Page

THE UNRECOGNIZED POWER
By Alan Paton.....10

SRL RECORDINGS FOR DECEMBER.....49

Reviews

CLOSING THE RING
Reviewed by Crane Brinton.....12

THE STRUGGLE FOR SURVIVAL
Reviewed by Robert H. Connery.....13

HITLER'S INTERPRETER
Reviewed by Henry B. Kranz.....14

ALEUTIANS, GILBERTS, AND MARSHALLS, JUNE 1942-APRIL 1944
Reviewed by C. Vann Woodward.....14

LISE LILLYWHITE
Reviewed by Rosemary C. Benét.....15

THE GOLDEN CIRCLE
Reviewed by Allan Nevins.....16

MOIRA
Reviewed by Henri Peyre.....17

AN UNFOUND DOOR
Reviewed by Robert Lowry.....17

THE BEST HUMOR ANNUAL
Reviewed by Bernard Kalb.....18

HOW TO GET FROM JANUARY TO DECEMBER
Reviewed by Martin Levin.....19

THE MANY LOVES OF DOBIE GILLIS
Reviewed by Lee Rogow.....20

HOW TO PROTECT YOURSELF AGAINST WOMEN AND OTHER VICISSITUDES
Reviewed by Bergen Evans.....21

Departments

TRADE WINDS
By Bennett Cerf..... 4

EDITORIAL 22

LETTERS TO THE EDITOR.....24

SEEING THINGS
By John Mason Brown.....26

SRL GOES TO THE MOVIES
By Arthur Knight.....29

MUSIC TO MY EARS
By Irving Kolodin.....30

TV AND RADIO
By Robert Lewis Shayon.....31

BOOKED FOR TRAVEL
By Horace Sutton.....36

NEW EDITIONS
By Ben Ray Redman.....40

THE CRIMINAL RECORD.....45

DOUBLE-CROSTIC NO. 922.....48

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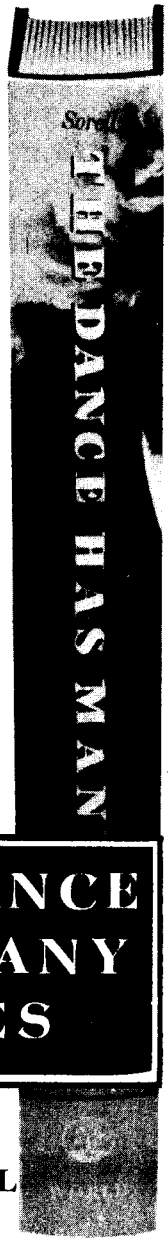

THE DANCE HAS MANY FACES

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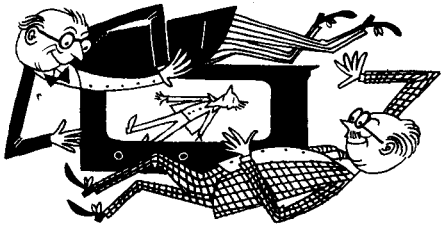
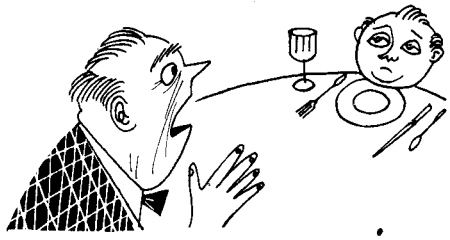
TRADE Winds

A COUPLE OF MIDDLE-AGED book publishers were brought to a sudden awareness of the awful hazards involved in their chosen profession the other evening when, in search of a little after-dinner relaxation, they flipped on the dial of their television set and prepared to enjoy a half-hour dramatic presentation entitled "A Man Must Die" (a segment of the once-a-week high-rating feature "The Web"). The opening scene struck a happy note indeed: it showed a publisher learning over the phone that his schmaltziest novel had just been selected by a big book club. This made the publisher so delirious that he decided to take home a manuscript to read after dinner. The manuscript, however, turned out to be a parallel of the publisher's own hidden past, up to and including his shooting of his former two-timing wife. The publisher was so undone that he forgot to keep a luncheon date the next day with the president of the book club, who, of course, withdrew his offer forthwith and took his business elsewhere. Instead of keeping his date the publisher was having a quiet rendezvous with the author of the manuscript that had destroyed his peace of mind. "You are blackmailing me," he cried to his tormentor, who seemed pretty bewildered, even for an author. Then he reached under a pile of un-



opened letters (an admittedly realistic touch), pulled out a gat, and let the author have it—a scene that brought out years of suppressed desires in the onlookers, who pronounced it "soul-satisfying." The TV drama ended with an obviously delighted editor calling for the police. The middle-aged onlookers were so stimulated they collected their astonished wives and waltzed them out to a night club.

WHETHER OR NOT NIGHT-CLUBBING is one of your own proclivities, I urge you to catch, if possible, the delightful new act of Peter Lind Hayes and his ravishing bride, Mary Healy. Their take-offs on "Call Me Madam" and "The King and I" are particularly hilarious, but everything they do has the mark of distinction and class. Peter reveals that Mary worked in Hollywood several years ago, but, unfortunately, they kept her pictures on the shelf and released her. One producer who'd like to lure both of them back is Charles Vidor. . . . Peter is a long-time observer of the vagaries of the inimitable Joe Frisco and, in fact, has an article about him due soon in *Collier's*. Joe complained recently that his left leg was causing him considerable pain. "Maybe it's just old age," suggested Peter. "That's ridiculous," maintained Joe. "My r-r-right leg is just as old as the l-l-left one and it doesn't hurt a bit." Bob Considine tells another Frisco story. Joe was regaling his



friends with the account of an old triumph at the Palace when a midget joined the party unobserved, propped his chin on the edge of the table, and regarded the narrator with a melancholy stare. Joe suddenly caught sight of him and screamed to the waiter, "W-w-hat's the idea? Who ordered J-J-John the Baptist?"

UP AND COMING: From Harper's: "Masterpieces of World Literature," a digest of 510 novels and plays, edited by Frank Magill and Dayton Kohler, with an introduction by Clifton Fadiman. From Prentice-Hall: "Acting" by Gertrude Lawrence and "Playwriting" by Noel Coward. From Rinehart: "I Live Again" by Princess Ileana of Rumania (*Ladies' Home Journal* gets it first). From Dutton: "The Confident Years," in which Van Wyck Brooks will shift his literary survey to the Midwest. From Rinehart: "Handbook for Poisoners," a hair-raising anthology edited by Ray Bond, who is a poisonal friend of this department. From Harcourt: "Naked to Mine Enemies" by Susan Yorke, author of the chilling "The Widow." From Random House: "The Daughter of Bugle Ann" by MacKinlay Kantor, a sequel to his famous "The Voice of Bugle Ann." From Bobbs-Merrill: "White House Profile"

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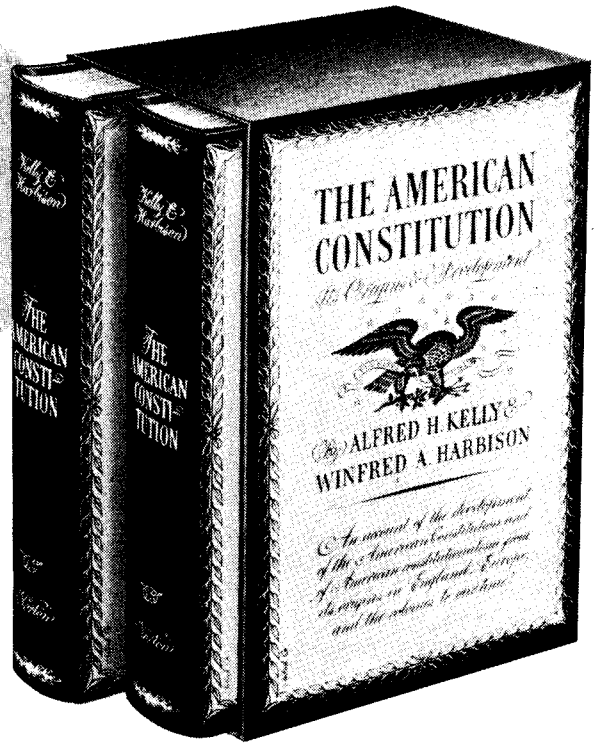

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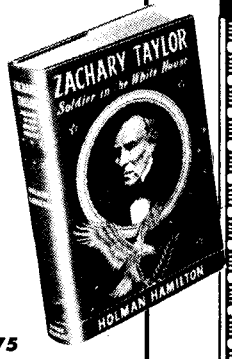

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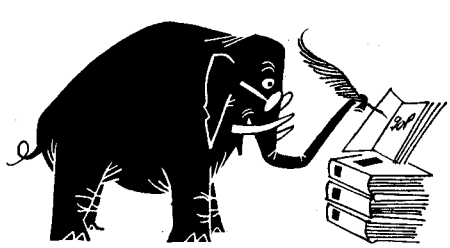
by Bess Furman. Miss Furman, who is on the Washington staff of *The New York Times,* will present copy number one of her book to Mrs. Truman in person. From Macmillan: Ann Bridge's new novel, "The Dark Moment," snapped up by the Literary Guild for January distribution. From Dial: a one-volume omnibus of six novels by Colette, with an introduction by Glenway Westcott. Publication will coincide with the production of Colette's "Gigi" on Broadway. (Audrey Hepburn, who plays the title role, is a girl to keep your eyes on. In fact, try to take them off!) From Doubleday: a book about Prime Minister Winston Churchill by Robert W. Taylor. This one promises to be a real honey. One of the new anecdotes unearthed by Taylor: Shortly before D-Day, Churchill was discussing an important matter with a visitor and suddenly ordered his secretary, "Tell General Eisenhower I want to see him." As the secretary reached the door, Churchill amended his order to, "Tell the General I want to see him *if it's convenient to him.*" The secretary returned a few minutes later to report, "General Eisenhower says to tell you it isn't convenient at all." Churchill slapped his hands palm down on the desk, and cried delightedly, "What a man! There's a leader for you!"

LAST YEAR, GREYSTONE PRESS sold something like 115,000 copies of "Out of This World" by Lowell Thomas, Junior, at $3.75 a copy. Lowell *père* took careful note of the proceedings, concluded there was profit in the wilderness, and retired to the typewriter himself. Result: "Back to Mandalay" by Lowell Thomas, Senior, a story of glider operations in the jungles of Burma, also published by Greystone. I noted that pop's book was priced a quarter lower than his son's. "No significance whatever," Greystone's sales representative, Van Cartmell, assured me. "Just an honest publisher's endeavor to share his good fortune with the reader." "Back to Mandalay" will be published with an advance sale of over 25,000 copies. . . . Bill Targ has gathered a choice assortment of authors' comments on their craft in "A Reader for Writers" (Hermitage House). . . . William Bradford Huie, editor of *The American Mercury,* is



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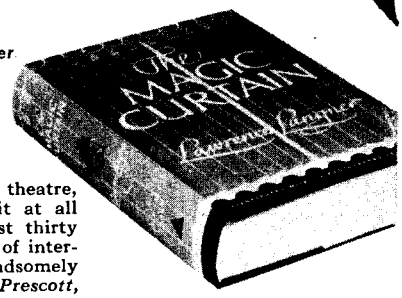

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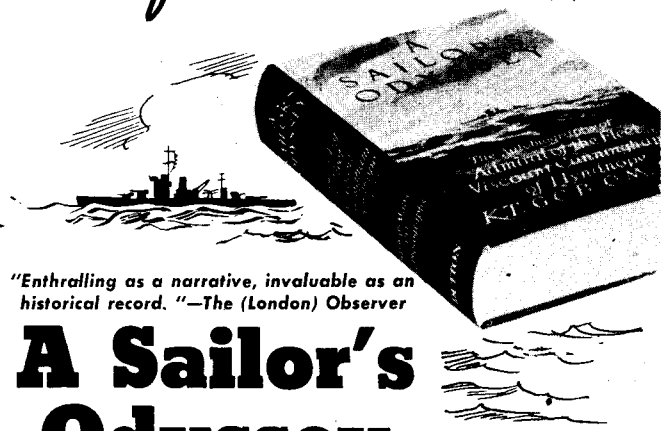

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preparing a new volume for Duell, Sloan and Pearce that bears the intriguing title of "How to Become a Republican and Enjoy It." It's due in February, which many people think is not a moment too soon. . . . The newly published "Hoosier Caravan" (Indiana University Press) includes selections from Emily Kimbrough, A. B. Guthrie, Jr., Kin Hubbard, George Ade, Booth Tarkington, Theodore Dreiser, Elmer Davis, and Ernie Pyle. . . . Two authors of forthcoming Prentice-Hall books will get a chance to show that they can act too in the French import "Nina," scheduled to open on Broadway December 5. The authors' names are Gloria Swanson and David Niven. . . . Can it be that all great stars and ball players do not actually write all the immortal words that appear over their signature? I quote Mike Connolly in the *Hollywood Reporter*: "Vi Homer ankled her ghosting job for Arlene Dahl's syndicated beauty column and will be replaced by Ann Helming." (???) . . .

REVERTING TO THE SUBJECT of the current landslide—or should it be called seaslide?—of books about the bounding main, one Little, Brown salesman was heard soliloquizing ruefully, "If John Marquand only had made his character Admiral Melvin Goodwin, USN, our advance sale would have been twice as large!" —BENNETT CERF.

FRASER YOUNG'S LITERARY CRYPT No. 440

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 440 will be found in the next issue.

QMLYL JYL QZX NVOAF

XU ELXEWL VO XOL'F

WVUL — ELXEWL ZMXD

XOL NLLEF ZJVQVOB —

JOA QML ELXEWL UXY

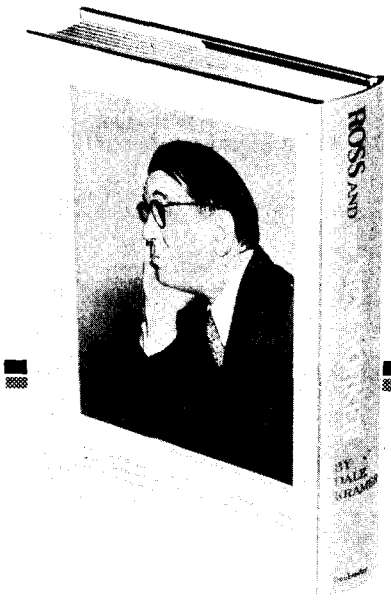
ZMXD XOL ZJVQF. — F. O.

TLMYDJO: TVXBYJEMH.

Answer to No. 439

True eloquence renounces eloquence; the individual never asserts himself more than when he forgets himself.

—ANDRE GIDE.



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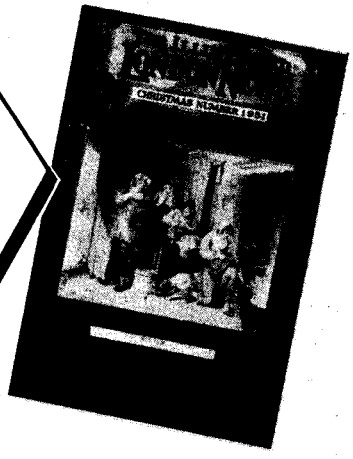

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The Saturday Review of Literature

The Unrecognized Power

ALAN PATON

—Lensk.

Alan Paton

EDITOR'S NOTE: *Early in 1948 "Cry, the Beloved Country," a first novel by a South African penologist named Alan Paton, slipped almost unheralded into American bookshops. Before the year was out literary critics and the general reading public alike were acclaiming it as a masterpiece for its poetically beautiful prose, deep spirituality, and universal compassion for human suffering. In 1949-50 a dramatization, "Lost in the Stars," by Maxwell Anderson, had a run on the New York stage. Today at the age of forty-eight he is considered an authority on social problems by South African liberals and an eminent literary artist and humanitarian by critics everywhere. The accompanying essay will appear as part of "Religious Faith and World Culture," to be issued next month by Prentice-Hall.*

THE MOST striking thing about the last war was that the really profound changes that took place in the world were not in Europe and Germany. They took place in India, Burma, Indonesia, and the Philippines. It is true, of course, that these changes can be attributed to events in these countries; but it is equally true that they can be attributed to events in Britain, Holland, and the United States, psychological events of great depth and strength, supplementing those that were taking place in the East. Just as the people of the East were growing more opposed to domination, so were the people of the West growing more opposed to dominating. In fact the people of the West were fighting against the domination of Hitlerism, but many of them did not at first realize the tremendous implicit content of their own ideal. That is why, I believe, so many soldiers in the earlier stages of the war experienced such a sense of intellectual and emotional liberation; one of the most powerful of all ideas was suddenly seen and accepted in its full implication, and the intellect was thus freed from one of its greater emotional shackles, and the emotions from one of their greater police duties. Indeed, the most striking achievement of war is not its physical destruction, but the sudden acceleration it gives to the spread of ideas. If we have another war we shall see the further spread of powerful ideas, the most powerful of all being those that relate to the freedom and integrity of men, and therefore of their tribes, races, nations, and lands; and the spread of these ideas will not in the least depend on who wins the war.

These ideas and ideals, whether asserted calmly or desperately, quietly or fiercely, in evening dress or in peasant's clothes, have as their driving force divine implantment. We are here dealing with something prouder than the struggle for survival, in that men will die rather than yield. When made desperately, fiercely, and in peasant's clothes, the assertion is untiring and unconquerable; and today it is more unconquerable than ever, because those that resist it really believe in it. It will resist any kind of domination over human personality, whether it be of tyrant or law or institution or organization. This resistance may fail temporarily, but it will be resumed; and man may but move from one bondage to another, but he will move nevertheless. To argue with him that he is going from one bondage to another is the most futile of all measures, yet it is taken often enough. This is human life, and it will move and change at all costs; it will burst its way out, even if it is only bursting its way into something else. And it will burst its way out of that too.

For my part this is the only way that I can understand or explain the history of my lifetime. I must say that for me words such as militarism, imperialism, greed, fear, markets, insecurity, Prussianism, flag-wagging, capitalism, Communism, are only the secondary vocabulary of war in my lifetime. The primary vocabulary is man, domination, resistance. So it is that man, when he is opposing this undying assertion of the sanctity of personality, either maintains that he himself is in fact asserting it, or resorts to the secondary vocabulary to cloak his actions, and explains that he is opposing something else. It is painful for many of us that this struggle against domination, which has the sympathy of every civilized human being, should become involved with other issues, exposing us to the danger of fighting against something that we would have chosen, and in the past have chosen, to defend.

This latter page of human history can be read as a revolt of color, but that is only its secondary aspect. It is primarily a revolt of man against domination, against dominating and being dominated. If proof is needed, there are the examples of the white Afrikaner in South Africa, and the changing character of the British Commonwealth.

There can be little doubt that

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should there be another war these powerful ideas will enter the continent of Africa at an accelerated pace. There are already a number of Africans, throughout Africa, who talk of domination and resistance-to-domination and resistance-by-revolution; the number is small, but powerful in influence, and they can be found on the West Coast, the East Coast, and the cities of South Africa. As in China this nationalism will use Communism for its own ends, and Communism will use it. It must be regarded, as one of the truths of this age, that any denial of the rights of personality, any dilution of the principle, any delaying of the recognition, no matter with what protested justification, no matter out of how cruel a dilemma, leads to the spread of Communism, and to its identification with liberation, salvation, and freedom.

IT IS ironical that most of those Africans who are Communists or Communist-sympathizers owe their ability to understand the modern world to the work of Christian missionaries. It is a cause of grief to many missionaries that so many of their most devoted and intelligent students eventually desert the faith for politics, Communist or near-Communist; and many missionaries in South Africa blame the white authority (which is professedly Christian—I mean avowedly, not pretendedly) for frustrating completely the desire of young African Christians to serve and uplift their people. Disillusioned, these turn to a tougher creed, which describes Christian humility and patience as the most deadly enemies of reform and progress. They say that the Church has gone so far in accommodating itself to the temporal authority, and is so meek before it, so far seduced by the pleasures and comforts of the world, so afraid of the highly inconvenient and totally uncomfortable event of the Cross, that it can no longer be the home of those who long for the reform of society. They say that the other-worldliness of the Church, even its unworldliness, even the gentleness and piety and saintliness that some of its members achieve, are nothing but the signs of its fear of the present world; and that its bowings and kneelings are safe substitutes for that true obedience of the soul, which may lead to suffering and death. Above all, they point to the white members of the Church, who, however much they disapprove of the laws and arrangements of their society and the disabilities under which Africans live, yet consent to live in that society and to enjoy every luxury and advantage which those laws and arrangements afford them. Lastly, they say, what would Jesus have done if he had lived in Africa? Therefore, they say, let men look to something else less accommodating, more uncompromising, which alone has power to break the chains of tradition and authority, namely the revolution.

That is a savage indictment; today when read it sinks into the heart, humbling and shaming; tomorrow it seems bitter and exaggerated; the day after tomorrow it is rank Communism. And because it is Communism, let it be fought tooth and nail, and let religion add its resources to those of authority, and even bless its actions. How clear must be one's eyes, how honest one's mind, how pure one's soul, to judge this all! It is quite true that the commandment is to love God and man, not to reform society. But the world looks (or does it not look any more?) to see what this love does.

I have this very day read a painful letter, written by an American Negro student, urging the President of the United States to send to backward countries

> doctors, engineers, miners, diplomats, and assistants, made up chiefly of darker peoples—but no double-talking "Christian leaders."

It is clear that this student, whether or not he believes in the "big Revolution," is advocating a secular, scientific, economic revolution, and is contemptuous of the very idea of a Christian revolution. To him the Christian is the supporter of the powers-that-be. Is it true that the Christian religion has lost all its revolutionary zeal? Or that in its anxiety to preserve Christian ideals it has contracted a corrupting alliance with sub-Christian powers? Or that in its fear of the world's turbulence it relies on temporal strength? So was Jesus tempted in the wilderness. From His teaching it is clear that He considered that there was one power and one alone that was great enough to contain and direct the turbulence of humanity, and that was the power of love, expressed in human brotherhood.

IT SEEMS that we cannot escape from this devastating solution, devastating because, knowing the magnitude of the almost insoluble problems of the world, we are appalled and repelled by the magnitude of the solution; yet there are times, in what are called moments of vision, when we know that it alone can be true. Today we know it; but tomorrow it appalls and repels us again; and the day after tomorrow we are busy with this or that plan to improve the social machinery.

In our earnest desire to achieve world brotherhood we must face hard and unpalatable facts. One is that the revolt against domination is so massive that even those who in their hearts sympathize with the ideal, yet who in the present state of affairs have possessions and interests for which they have no doubt labored and sacrificed and which they are afraid of losing, fear it and resist it. One can, as any student of history knows, advance a thousand reasons why world brotherhood should be resisted or delayed. Another hard fact is that in such a state of fearfulness reason is dethroned, so that man will pursue the course that is dictated by his baser emotions, even though his knowledge of history and of man's nature proclaims it a folly to do so. In this stage his nobler emotions are pressed into the service of the baser, and his reason also. If he is asked difficult questions, and is shown his own irreconcilable answers, he will no longer speak with reason, but will shout the great words that will reassure himself: womenfolk, children, forefathers, country, religion, and his duty to weaker men! I cannot speak of other

(*Continued on page* 38)

—*Burck in the* Chicago Sun-Times.

"Down Through the Ages."

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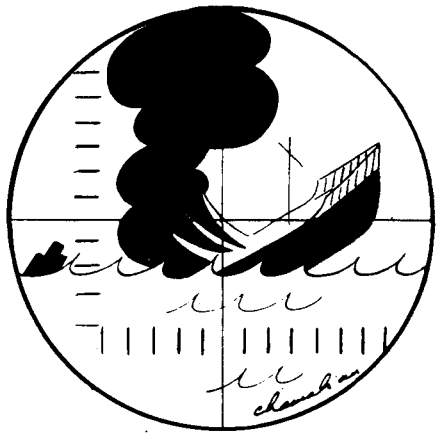
World War II.

A half dozen years after its end the war of 1939-1945 is already the most amply and ably recorded conflict in history. Much of the credit for this fact belongs to two men who are engaged on monumental, many-volumed studies: Winston S. Churchill, who is writing a combination history-memoir from his vantage point of wartime Prime Minister of Great Britain, and Samuel E. Morison, who writes as official (but uncensored) historian of the U. S. Navy. Churchill's fifth volume ("Closing the Ring") and Morison's seventh ("Aleutians, Gilberts, and Marshalls") are reviewed in this issue. In the Chronicles of America Series Eliot Janeway covers "the home front" in "The Struggle for Survival (page 13). Another new book, "Hitler's Interpreter" by Paul Schmidt supplements our knowledge of what went on behind the scenes of the Third Reich during the war years.



Memoirs of a Tempered Realist

CLOSING THE RING. By Winston Churchill. Boston: Houghton Mifflin Co. 749 pp. $6.

By CRANE BRINTON

MR. CHURCHILL carries his dramatic gift for timing into the publishing business. This volume, the fifth in his history of the Second World War, is dated from the quiet of his house at Chartwell, near Westerham, in Kent—a town which also nourished General Wolfe. As it is published, he has once more moved to Number 10 Downing Street, which will not be a quiet place. Not even Mr. Churchill is likely to be able to finish the work in office. Any expression of hope that in spite of everything he may yet carry these memoirs to their logical conclusion on V-J Day must sound a bit ambiguous at this moment. But the historian must cherish the hope.

Political soothsayers will not find in this volume any obvious new hints about the way Mr. Churchill will use this renewal of power and responsibility. He is too good a historian, too anxious to put the events he is recounting as they seemed to him at the time, to indulge in much wisdom after-the-fact. Teheran, the dramatic core of his volume, does indeed cast its shadows before it. But the work remains history, contemporary history at its best, and no mere political pamphleteering.

After a brief survey of the war against the U-Boats in the Atlantic from 1942 to the eventual end of the submarine danger in 1944, Mr. Churchill takes up the course of the war on the "Third Front"—the Mediterranean—with the invasion of Sicily in July 1943 and carries the narrative of the global struggle, political as well as military, up to the eve of D-day, June 6, 1944. This is the war as the Prime Minister saw it, documented primarily from the papers that went out of and came into his office. Mr. Churchill has, however, made good use of the copious flow of memoirs and other writing on the war that has come out since 1945, notably the work of General Eisenhower, Admiral Leahy, Admiral Morison, and Robert Sherwood. In this volume the style, the tone, the philosophy—if one may use so academic a word—of Mr. Churchill are just what they were in the first. There is no flagging. Indeed, as the work progresses to the climax of D-day the reader is carried on in mounting excitement.

No one should build from this volume predictions that Mr. Churchill's current ministry will be marked by clear divergences from American policies. He may, indeed almost certainly does, hope to do something to lessen the tensions of a new war that is now rather more than cold. But from the fact that in this volume the grave differences he had with his "great friend" Roosevelt come out even more fully than they did in the last, nothing final can be inferred for the present crisis. He is, be it repeated, trying very hard to write history. If over De Gaulle, over Chiang Kai-shek, over the proposed Anglo-American thrust at Vienna from the head of the Adriatic, over a dozen other matters he now reveals how much he differed with the Americans, he is but faithfully reflecting the facts. In retrospect, and especially in the further retrospect of 1914-1918, the close operational unity the Western Allies achieved in the crisis of the war looks more than ever like a miracle—a miracle that perhaps only Mr. Churchill could have brought off.

For he had constantly to subdue that sense of knowing, so natural in a nineteenth-century English aristocrat, the harsh fact that the Empire he guided was playing not second but third fiddle to the USA and the USSR. Even worse, he had, as what we may modestly call a tempered realist, constantly to get around or over an indecent realist in Stalin and an idealist crossed with a Machiavelli—or at least with a horse-trader—in Roosevelt. With Stalin it was not too hard, for Churchill always knew what he was up against, and the limits of the possible were pretty clear. But with Roosevelt it was very hard, especially since Roosevelt had the men, and the money too.

Between Churchill and Roosevelt there was, in spite of the admiration each had for the other—or was it for the position of the other?—a temperamental gulf rarely bridged between great men as effectively as in these critical years it was in fact bridged between these two. It is a gulf hard to define clearly and simply, for the geography of the human soul is not to be mapped as neatly as the metaphor implies. You may call it the gulf between the man without principles and the man of principle, though the contrast thus put is unfair to Churchill, who has the admirable decencies of the English gentleman, and was shocked at Stalin's proposal to kill off 60,000 top officers of the Wehrmacht as well as at the unnecessary destruction of the monastery of Monte Cassino. Perhaps we may in this short space settle for it as the gulf between Disraeli and Gladstone, though neither of the two contemporary leaders, except in the pinch, much resembles his Victorian counterpart.

The pinch is clear, however, in the divergent attitudes of Churchill and Roosevelt on the very similar problems of France and Italy. Churchill

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Crane Brinton is professor of history at Harvard. His books include "Ideas and Men" and "The United States and Britain."

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probably disliked De Gaulle as much as did Roosevelt. But for Churchill the important thing was to save France, and for Roosevelt the important thing was to get France saved according to the best democratic principles. Roosevelt wanted forty million Frenchmen to exercise their Rousseauean General Will after their liberation. Churchill was worried lest in the process of liberation by foreigners Frenchmen might come to feel that our kind of military government wasn't much nearer their General Will than the German kind. Even more clearly with Italy, Roosevelt's doctrinaire adhesion to the abstract principles of democracy made him want to get rid of Badaglio and the King right in the midst of the crisis of the Anzio landings; Churchill's doubts about Italian capacity for democracy reinforced his natural conservative desire to let ill enough alone. He wanted to keep the King.

Perhaps even deeper down in the fascinating contrast between the two men is a national difference heavy with import for the future. Here Churchill's most Churchillian retrospect on Mussolini, a passage which deeply offended many Americans when it appeared in the newspaper version of this volume, is a perfect case in point. Put baldly, Churchill's statement comes down to this: the only thing wrong with Mussolini was that he went in on Hitler's side instead of on ours. Otherwise, he was—for Italy—A Good Thing. Now this judgment is again the judgment of the realist, the man of action, the man who saw first of all the practical difference between a friendly and an enemy Italy. But may it not also be the judgment of a man who believes deeply that democratic values realizable in England cannot be realized in Italy? Roosevelt, on the other hand, is a good American, convinced that at bottom all human beings are—or would like to be—good Americans.

As in the previous volumes, this one bears the "moral of the work" now more than ever worth our pondering: "In War: Resolution—In Defeat: Defiance—In Victory: Magnanimity—In Peace: Good Will." This moral would seem applicable to a cold as to a hot war. Let us hope that the Prime Minister can help us carry it through.

Motivations for Mobilization

THE STRUGGLE FOR SURVIVAL. By Eliot Janeway. New Haven: Yale University Press. 382 *pp.* $5.

By Robert H. Connery

THIS BOOK, as its subtitle states, is a "chronicle of economic mobilization in World War II"; but it is, in addition, a study in politics in the broadest and best sense of the term. It attempts "to explain the how of Roosevelt's greatness by telling the story of Roosevelt at his greatest—as War President and presiding genius over America's home front." It is the last of six new volumes being added, under the editorial direction of Allan Nevins, to the original fifty volumes of the Chronicles of America Series.

As the mobilization specialist for *Time* and *Fortune* Mr. Janeway had a unique opportunity to follow closely the economic policies of the war period and, one may suspect, had access to much primary material concerning Roosevelt's relations with Baruch, Nelson, Hopkins, Forrestal, Eberstadt, Wallace, and Truman. While he makes full use of the numerous recently published war memories, he adds much hitherto unpublished data. Consequently he contributes materially to our factual knowledge of relationships among the home front's high command.

This account is also an analysis and an interpretation. While he writes about economics, Mr. Janeway is more interested in what he calls "the politics of principle" than he is in the detailed techniques of marshaling labor forces, expanding facilities, or controlling materials in wartime. Many books have been written about the principles of politics but here is one that sets out to interpret the interplay of politics around "the principle of an economic mobilization." In this area Mr. Janeway breaks new ground and clearly demonstrates that as a skilful analyst he has few peers.

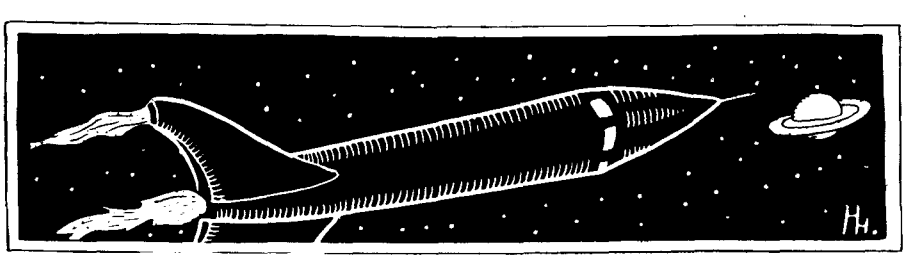
Wars, particularly modern wars, can be won or lost on the home front quite as much as on the battlefield. Roosevelt, says Janeway, expected to win the war on the home front, but "he expected to win it at the cost of the battle of Washington, which he was perfectly prepared to see lost by the expendables he appointed to its high command." He gambled "that the home front would win the war as fast as the war could set it in motion." He "simply did not believe in planning—with a capital P—as the answer to the problems of society."

The first years of an economic mobilization are the most important because there is an inevitable "lead period" between the drafting board and the delivery of finished munitions. "To hindsight the story of the things left undone during the lost year of 1939-40 is unbelievable." It is for this reason that the years before Pearl Harbor and the first year of the war are particularly emphasized. The industrial mobilization plan of 1939 and why it was not adopted then; the fiasco of the War Resources Board; the parade of the mobilization agencies—the Defense Advisory Commission, SPAB, and OPM—and the long flirtation with Baruch are all discussed and interpreted against the political background. Roosevelt believed fundamentally in the "energy of the people and his own skill in improvising leadership in a crisis." Confident of his ability, he was perfectly willing to use politics to gain a principle.

The final momentum of victory was reached on the home front before it was evident on the battlefields. Not until the spring of 1944 did the shooting war reach its climax, but cutbacks in the industrial mobilization began in 1943. Just as in the case of the beginnings of war production, cutbacks suffered from being too poorly planned.

Janeway's style is sparkling and provocative—"politically, Roosevelt's performance was professional; technically it was amateurish." He had "a simple and abiding faith that the country could be trusted to lead its leaders toward mobilization; . . . what Roosevelt delegated was always responsibility and never authority; . . . he believed dependence upon organization disorganizes democracies."

This account is invaluable for an understanding of the present problems of industrial mobilization. Moreover, it is a book about which students of politics will long debate. Some of them may disagree with Mr. Janeway's analysis, but none of them will find it dull.



Robert H. Connery is a member of the political science department of Duke University. He is the author of "The Navy and Industrial Mobilization in World War II."

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Nazi Diplomacy

HITLER'S INTERPRETER: The Secret History of German Diplomacy. 1935-1945. By Paul Schmidt. Edited by R. H. C. Steed. New York: The Macmillan Co. 286 pp. $4.

By HENRY B. KRANZ

AMONG the numerous books which have recently come from the busy typewriters of Hitler's staunch followers or his heel-clicking generals, this one, written by his faithful interpreter, deserves a special place. It is not intrinsically concerned with exonerating or apologizing for its author or the Nazi movement. It is rather a chatty account of many conferences of world-shaking import that Dr. Paul Schmidt, as translator and mute witness, was asked to attend—meetings of Hitler, Goering, or Ribbentrop with such world figures as Mussolini, Chamberlain, Eden, Laval, Horthy, Darlan, Molotov, Sumner Welles, Litvinov, and Reynaud.

Not that Mr. Schmidt did not join the Nazi party. He did indeed, in 1943, because "it was high time." He obviously admired the Fuehrer, for whom he worked loyally for many years, and whom he now condemns, but merely for his fanaticism. He blames the vacillating policies of the democracies for the rapid rise of the Nazi movement and for Hitler's spectacular success, and he reminds us that Lloyd George called Hitler "a really great man." But he also slips in mention of his conviction that the real enemies of mankind are "the fanatics, of whatever nationality or race."

In general Mr. Schmidt tries to create the impression that he did not believe in the Nazi ideology and in Nazi practices, although he never made an effort to get in touch with the underground movement. His memoirs are confined to reminiscing about what happened at the various diplomatic conferences and what impressions the foreign visitors made on him. The result is a book filled with many intriguing descriptions of recent incidents in world history, and pertinent, amusing observations, sometimes shrewd, sometimes ingenuous or naive. Much of it has been recorded before by others with more detail and with more accuracy. But on the whole his summaries of what was said on both sides during the conferences seem quite believable. His story of the meeting between Mussolini and Hitler a few hours after the fateful assassination attempt of July 20, 1944, is the most dramatic and most detailed I have ever read.

—*Wide World.*

Dr. Paul Schmidt with Chamberlain and Hitler—"blindness and obstinacy."

Of all the foreign statesmen, Hitler's interpreter seems most impressed by Reynaud, whom he calls "a match for Goebbels." Franco is "a prudent negotiator," he writes, and Laval belonged to the category of *hommes de bonne volonté*. The Rumanian General Antonescu was the only man whose advice in military matters Hitler seemed to regard—he even let him into the secret of the German attack on Russia in 1941. (Not even Mussolini knew about it.) Of most Nazi leaders Dr. Schmidt speaks with the contempt we are accustomed to find in books written by former Party-book owners. He has only praise for his colleagues in the German Foreign Office whose efforts were frustrated by Hitler's "fanatical blindness and obstinacy, and by the compliance and lack of understanding of other countries." Of his own talents he says modestly: "This made me more and more doubt my own ability to judge the international situation."

"Hitler's Interpreter" covers only the author's activities in the Third Reich. The German edition of the book deals at length also with his work during the Weimar Republic. It would have been valuable to read about it here, too, if only to get complete and comparative pictures of the diplomatic battles before and during the Third Reich.

Henry B. Kranz, former Austrian author and critic, is connected with the Department of State working on German and Austrian publications.

Naval Maneuvers

ALEUTIANS, GILBERTS, AND MARSHALLS, JUNE 1942—APRIL 1944. By Samuel Eliot Morison. Boston: Little, Brown & Co. 369 pp. $6.

By C. VANN WOODWARD

THE BIG Morison naval saga passes the halfway mark with this volume and, like the struggle it describes at this phase, quickens its pace briskly and greatly broadens its geographical scope. By right of a recent promotion the author now flies a two-star admiral's flag. Where he was once concerned with shoestring task-forces, defensive holding actions, and small amphibious stuff, he now takes charge of whole ocean areas and expanded fleets and swings definitely over into the offensive. His history loses none of its high qualities in this change of pace and advance in rank.

Admiral Morison obviously relishes the more heroic aspects of his subject and does very well indeed by them. The Aleutians, "Theatre of Military Frustration," did not lack heroes, but our operations there were less heroic than comic. In the first place neither the Japanese nor the Americans had any clearly defined objective in the islands and both would have done well to stay out. Once there they slugged wildly at each other in the prevailing fog. In the Battle of the Komandorski Islands, the only old-style surface action of its kind in the Pacific war, the two small fleets swapped shots for three and a half hours without either side being seriously hurt. Then the superior Japanese fleet sailed off just as it had our force at its mercy. The next engagement, called "The Battle of the Pips," easily the most preposterous of the war, was fought against spooks. Our battleships dished out 518 rounds of fourteen-inch shell, the cruisers 487 rounds of eight-inch, destroyers dashed in for torpedo attack, sailors reported enemy star shells, near-misses, and torpedo wakes, and one bluejacket suffered a mental breakdown. It was furious while it lasted, but the next morning it was discovered that the action had been fought against radar phantoms. A couple of days later the Navy began a series of bombardments of Kiska Island, in one of which battlewagons, cruisers, and destroyers together ex-

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pended 2,312 rounds. After many air bombings 34,000 troops stormed ashore —only to find that the enemy had evacuated the island before the bombardments started. For this last of a series of blunders Morison blames "Japanese savvy, American bungling, Aleutian weather, and good fortune."

Tarawa was a different story and there was nothing funny about it. Acknowledging the controversial nature of the subject, Morison promises to "turn it inside out"—and he does. In this and the following studies of amphibious operations in the Gilberts and Marshalls his findings supplement but do not upset the conclusions of the excellent Marine history by Jeter Isely and Philip Crowl, "The U. S. Marines and Amphibious War." Newspapermen at the time stressed the horrors of Tarawa and pictured the campaign as a blunder and a futile blood bath. Morison admits that insufficient bombardment of Tarawa Island was a "gross miscalculation," and he agrees with General Holland M. Smith that the Army turned in "a miserable, dilatory performance" on Makin Island. But he strongly dissents from "Howlin' Mad" Smith's conclusion that Tarawa was futile. Mistakes there were, costly ones, but no "preventable blunders" of consequence. He contends that not one of the 980 Marines who fell on the island died in vain and that "the Battle for Tarawa was a magnificent victory, well planned and bravely executed."

The fruits of the victory in the Gilberts were gathered in the succeeding campaign of the Marshall Islands. Not only was the conquest of Tarawa strategically essential to the following battles but the lessons learned in large measure accounted for the brilliant successes on Kwajalein Atoll and Eniwetok. Army and Marine Corps tangled again over tactics on Eniwetok, but at Kwajalein the Army and Navy proved they could work together with a remarkable minimum of friction. In the Marshalls campaign and in Admiral Spruance's great carrier-based air strike on Truk modern amphibious warfare and carrier warfare came of age. All the major lessons had been learned, the outer crust of Japan's defenses had been cracked, and the sea lanes to victory had been charted.

In this volume it is good to see that the Admiral has cleared his decks of the cumbersome tables of task-force organization and stowed them below in appendixes. With the freedom thus gained his narrative seems to move more swiftly, yet he finds space to paint in the gaudy backdrop of the South Sea Islands, the tropical seas,

(*Continued on page 45*)

Fiction. *Three novelists who have made names for themselves in widely divergent fields seem certain to maintain, and perhaps even enhance, their reputations with their latest books, reviewed below. Margery Sharp, who has shown how delightful the English light novel can be, now offers an amusing comedy of Anglo-French relations in "Lise Lillywhite." Constance Robertson, whose fictional re-creations of the American past have pleased both historians and literary critics, is now writing about the pro-Southern movement in the North during the Civil War in "The Golden Circle." Julian Green, the Franco-American who won wide critical acclaim during the Twenties and Thirties, proves that he is still capable of excellent work with a strange new book, "Moira." Al Hine, the one new writer whose work is reviewed at length this week, is a man of considerable promise; but his "An Unfound Door," which will remind some readers of "Kitty Foyle," doesn't quite come off.*

From One Side of the Channel

LISE LILLYWHITE. By Margery Sharp. Boston: Little, Brown & Co. 274 pp. $3.

By Rosemary C. Benet

THE climate of Britain seems to be favorable for good, light fiction, just as it is for certain plants, and the Sharps, Mitfords, and Thirkells are flourishing this season. Is it because the English *need* escape reading? It seems to me we have just as much necessity for that here, with the newspaper headlines still what they are, but our native crop is more pindling, less blooming. That is why, along with Nancy Mitford's "The Blessing," I find "Lise Lillywhite" particularly welcome reading. It is interesting, too, that both books have Anglo-French transplantation as a problem and that both have such a strong French influence. Luke Lillywhite's pronouncement is no longer true: "For an Englishman, there were only two good reasons for crossing the Channel; either you were on your honeymoon, or you were at war." The writers, at least, must be crossing regularly.

—*Walter Bird.*

Margery Sharp—"accurate and lively."

Here we meet Lise Lillywhite, the attractive, seventeen-year-old cousin of the Somerset-farming Lillywhites, and of conventional Cousin Martin of the Foreign office. She had been raised in France and only lately transplanted to London. Her grandfather, a professor at the Sorbonne, had actually preferred living in France, for some reason that was inexplicable to his relatives. His daughter—Lise's dominating Tante Amélie—had become more French than seven-generation French, so they make a curious household, living in 17, String Street, London. Due to her strict upbringing, Lise is the perfect prototype of the *jeune fille bien elevée,* yet she escapes being just a type. She is well-bred but human, never disobedient but firm, and she has an endearing, childlike weakness for camellias and marrons glacés. Her suitors, remarkable for their variety, appear one by one. Mildly moronic Lord Mull, Polish Count Stanislas Dombrowski, who has an impressive number of quarterings, a racketeer's soul, and a fortune in the black market, Colin Duff, a thin, relatively impecunious schoolmaster, and the symbol of young love. It is interesting that Miss Sharp narrows down her cast, as though she were saving salaries in a play, and keeping to essentials. Here it is undoubtedly to give room for more complete characterization. Count Dombrowski is not only Lise's ardent suitor; he doubles as part of a triangle involving circumspect Cousin Martin Lillywhite and an ubiquitous siren named Chloe. This may be as good a

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place as any to point out one small flaw. Surely if Lise had accepted Stan she would have been the Countess Dombrowska and not, as appears several times in the course of the discussions, the Countess Dombrowski? I only speak of this because Tante Amélie, or Aunt Amelia as she was to the Somerset branch, was so firm about such matters!

Miss Sharp says at one point that Lise is "extraordinarily neat-handed" and that phrase applies to herself as well. She makes her people come alive, and their backgrounds, Somerset pig-raising or a smart London restaurant, are equally accurate and lively. Minor figures like scoutmistress sister Susanna are done with care. It is true that correct Tante Amélie and suspect Count Dombrowski furnish a good deal of the comedy and dominate the book, just as they loomed up in Lise's life. They completely overshadow cautious, pussyfooting Cousin Martin and his nervous bachelorish instincts. He in turn makes an excellent foil of middle-aged exasperation (reminiscent of Booth Tarkington fathers) for the lovelorn Mr. Duff, maintaining he is an ass and Lise an infatuated Titania. There is a nice scene of love-finding-the-way on Wimbledon Common that will make fine comedy in a movie where we are sure to see the silver-screen version of the Lillywhites.

"Lise Lillywhite" is in the good Sharp tradition—and I mean Sharp with a capital letter and a small "s" both. Whether it is as good as "Cluny Brown" and "The Nutmeg Tree" and "Britannia Mews" is immaterial, irrelevant, and all those other legal adjectives. It is enough that it is in the same vein of amusing, light fiction, done with a deft hand and a pleasure to read.

Copperheads and Conspiracy

THE GOLDEN CIRCLE. By Constance Robertson. New York: Random House. 329 pp. $3.

By Allan Nevins

THE YEAR 1863 saw Lee's hardbitten columns reaching North into Maryland and Pennsylvania, and John Hunt Morgan's cavalry raiding deep into Indiana and Ohio. Yet Lincoln told Charles Sumner, in effect: "I fear the seditious elements in our rear more than the enemy in front." The summer brought the crisis of the war at more points than Gettysburg and Vicksburg. In Ohio, Indiana, and Southern Illinois the Knights of the Golden Circle brought their plots to a climax with disorder, arson, and the attempted liberation of Confederate prisoners. Malcontents in fact displayed an alarming strength. The terrible casualty lists of Fredericksburg and Murfreesboro; the slow progress of the Union armies; the weight of taxation and the national debt; the hardships of poor people as their money depreciated and prices soared—all this gave disloyalty a portentous strength.

Mrs. Robertson, who has a gift for happy subjects, has chosen for the scene of her fast-paced novel Ohio in this spring and summer of intrigue, espionage, violence, and military arrests. The historical events of this critical season lend themselves to vivid narration—the arrest of the Copperhead leader Vallandigham by a file of Burnside's soldiers; his deportation across the Confederate lines, and dramatic reappearance on Ohio soil to run for Governor; the Dayton riot; the hardbought battle for political control of the State waged by that doughty War Democrat, "Jack" Brough; the exposure of a widely-ramified plot against the Union cause, which many thought had its connection with Lee's invasion and with the last desperate effort of Confederates abroad to swing France and England into intervention; and the final triumph of the Federal authority and of Governor-elect Brough. The author has heightened the effect by her fictional elements.

Her hero is a determined secret-service agent in Federal employ, who believes that the much-advertised Vallandigham is less important than the conspirators who use him as one of their many tools. "Val" works in the open and with defensible methods; but the Knights of the Golden Circle harbor miners and sappers who plot in darkness and stop at no crime. This is a theory which Zachary Granger first expounds to Secretary Seward, and then proves to the hilt. He, of course, knows that when he penetrates the arcanum of the Circle disguised as an Eastern Copperhead, a friend of Fernando Wood and Horatio Seymour, he takes his life in his hand. But when he begins his spying he does not count on the additional risk following a romantic complication. It is his quick, spasmodic, harried love affair with a valliant but pathetic woman in the enemy camp which furnishes the main complications of the book.

So much historical fiction today is set in far-off times and places—in medieval France, Elizabethan England, or the pirate-haunted Caribbean—that it is refreshing to find a novel which makes full, careful, and realistic use of American history near our own time. Mrs. Robertson has made our period of sectional conflict specially her own. She has written a series of novels, including her remarkable study of Gen. Dan Sickles, "Salute to the Hero," her "Firebell in the Night," and her "The Unterrified," that are noteworthy for their fusion of thorough research with a fresh imagination. But of all her books this does most to make a special scene live again and to recreate a special atmosphere. Accepting so much of history, she necessarily accepts limitations upon the creative element. Her intention is more modest than that of the great romancers. But she does make her readers aware that the America of three generations ago was just as alive, as anxious, as excited, as hopeful, as the America of today. No one who wants to know what life in the faction-torn Ohio of 1863 was like can do better than to read this vigorous book.

—Jacket design from "Lise Lillywhite."

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Fear, Lust, Greed

MOIRA. By Julian Green. Translated by Denise Folliot. New York: The Macmillan Co. 200 pp. $3.

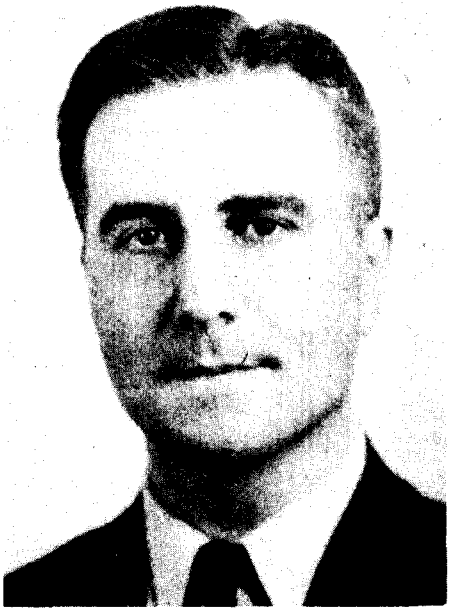
By Henri Peyre

IF "Moira" were a novel by a French writer who had never set foot on our shores everyone would laugh or feel indignant at the ludicrous caricature of America drawn by some scornful European. But Julian Green is an American who studied at the University of Virginia and served in the U.S. military and civilian organizations during World War II. His American characters are hardly more representative of the men of Virginia and Georgia than are the French creatures of his visionary imagination, obsessed by fear, lust, and greed. They are not lifelike. But, what is better, they are alive.

The scene is laid in Charlottesville in the early Twenties. Joseph Day, an uncouth young man from the hills, with flaming red hair, has registered in order to study Greek and read the New Testament in the original. He is intolerant of the laxity of his comrades, fiercely determined to save them from sin. He tears up his copy of "Romeo and Juliet" as a lewd book, fights with one of his classmates who divines the fate of the young Puritan with the big hands of a murderer. His friends are fascinated and frightened by him. He had rented a room in a student house where the adopted daughter of the landlady had slept before him. Her name is Moira, Fate. He left his room for another one when he heard of its former occupant. But the thought of the unseen Moira pursued him.

Moira is a girl of less than small virtue. Joseph's friends decide to lock her up in Joseph's new room. He is horrified by her presence, at first ready to beat her. When, tired by his fierce and hateful silence, she at last decides to leave, he throws himself upon her, sleeps with her, and on waking up the next morning, he strangles her, then buries her under a tree. The young man whom he had fought the first days offers to help him escape. He declines and surrenders to the police. The would-be saint is fallen and doomed. The marriage of heaven and hell is accomplished.

This story of violence which might remind one of American novels is told with splendid classical restraint. Green's art lies in the contrast between the haunting strangeness of the theme and the elaborate selection of details and the delicate and deceptively simple manner in which the narrative proceeds. The translation is faithful and effective. "Moira" was hailed by many French critics in 1950 as one of the few good novels of a lean year. It should rank among the powerful works of fiction apearing in translation in 1951. Not for fifteen years, since "The Visionary" and "Midnight," has Julian Green published a novel of such quality. Those who had feared that his long stay in America during World War II and his return to the Roman Catholic faith might have uprooted that adopted French writer or have harmed his talent by soothing his anguish have been happily reassured. Of the men of his age-group, Aragon, Malraux, Chamson, Montherlant, Julian Green alone has increased in stature as a novelist since 1938.



Julian Green—"classical restraint."

—Jerry Anderson.

Al Hine—"tour of the past."

In a Social Forest

AN UNFOUND DOOR. By Al Hine. Boston: Little, Brown & Co. 393 pp. $3.50.

By Robert Lowry

LEAFING through somebody else's family photograph album can have its own kind of kicks: a grin at the Locomobile the family drove thirty years ago, a slight shock as faces age and fashions change, a faint identification with the family's ups and downs as they reveal themselves in fading prints of childhood, weddings, funerals, wartime farewells, and peacetime parties. If whoever trapped you into taking this conducted photographic tour of the past is persuasive enough, he may even be able to stand at your elbow and urge a little life and emotion and continuity into the unfamiliar likenesses pasted there on the pages. But at best you will probably come away from the experience with a blurred impression of having viewed the important social moments of all these lives without ever getting very close to the people involved in them. "An Unfound Door," *Holiday* movie critic Al Hine's first novel, gives something of the same impression.

The family album that Hine drops unceremoniously into your lap belongs to an unhappy, thirty-four-year-old Pittsburgh society woman named Ginny McLaughlin. The breezy narrator he sets at your elbow to turn the pages of her story is a Manhattan press agent named Fred Boyce, who has known her all his life. When he starts out, Fred seems to be focusing on Ginny in order to explore a problem long begging for a heavyweight novelist's consideration: Why are American women, so fretful in the social and sexual freedom they worked so hard to win? But it soon becomes apparent that Fred can't see sapling Ginny for the forest of social detail surrounding her and to make up for his failure is turning her story into an expanded "Who's Who" entry.

From babyhood (surrounded by her socially snobbish mother's horde of cooing relatives) through a Jazz Age adolescence (among her petting, gin-drinking, upper middle-class Pittsburgh contemporaries) and into the Manhattan job in fashion publicity which she defied her family to take, Ginny remains a half-obscured, undistinguished figure in a series of group pictures, each of them painstakingly annotated with names and details of relatives and friends. The Pittsburgh clubs and speaks and moonlight

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"moony" drinking parties are all listed and sometimes created here, along with the streets, the bars, the apartments, and the liberal point of view that Ginny got to know when she came to Greenwich Village. But Ginny's defiant need to use her brains and assert her individuality as something more than a Pittsburgh hostess never becomes either very real or very important, perhaps because she herself seems more like a name on a tea-dance invitation than a live girl with a dream.

Fred says he wants us to view this endlessly documented family affair because somewhere in it all is the clue to why Ginny, just when she smelled success and freedom in the Manhattan world she loved, allowed her domineering mother to yank her back to Pittsburgh and corral her into a socially acceptable marriage. One divorce, one remarriage, and two children later, Ginny returns to New York and Fred (who has loved her all along), determined, thirteen years too late, to pick up the pieces of her career and the Bohemian freedom she used to know. Musing on her return, Fred starts leafing through her life. What he finds to point out will interest his audience about as much as the combined genealogical chart and lifetime social calendar of a complete stranger.

Fiction Notes

FAMILY OF JASPARD. By D. A. Ponsonby. Crowell. $3. Of all the many children of Robert Jaspard, wealthy and powerful merchant of eighteenth-century London, it is Barnabus and Fan who are most apt at arousing his anger, who find it easiest to challenge his authority. For they are the illegitimate children whom he has brought into his house to tame and chasten his wife, Melissa. In their own way, and quite without purpose, they are avenging her, not to mention their own unknown mother. Their mishaps are at the center of this tale. Both Barnabus and Fan break out of the confines of Jaspard's aristocratic London house to adventure in illicit love, intrigue, scandal. Added to this, his other children, too, come to grief in their several ways, Delia, Creswell, Kitty, Stephen, each involved in an unhappy love affair or an unhappier marriage, each incapable of applying to his or

(*Continued on page* 32)

Humor. *If the literary critic feels compelled "to Spot an Influence each day before sinking to conscience-troubled slumber on his pallet of straw," as Lee Rogow suggests on page 20, the literary editor feels constrained at least once a year to Spot a Trend. His task has been easier since Louis Untermeyer and Ralph E. Shikes started issuing annual compilations of "the year's best humor." For by assessing what these gentlemen come up with after a conscientious survey of the whole field of published humor reviewer Bernard Kalb is able to draw some knowing conclusions about the latest trends. Also reviewed this week are another posthumous collection of the work of the late, great Will Cuppy, another gag-book in the form of a novel by that perennial post-graduate student Max Shulman, and essays by the most promising and literate newcomer to the field in many years, Charles W. Morton.*

A Year of Titillations

THE BEST HUMOR ANNUAL. Edited by Louis Untermeyer and Ralph E. Shikes. New York: Henry Holt & Co. 343 pp. $3.50.

By Bernard Kalb

TO COLLECT "the richest as well as the most representative humor" published between May 1950 and May 1951 the editors of this book went everywhere. They roamed through the hinterlands of *Variety* as well as the arresting countryside of *Holiday, The Atlantic,* and *The New Yorker,* and also hundreds of other magazines, books, and newspapers. What they had when they completed their journey is the best index to the different types of humor in the current market.

Going through the book, you discover that a new comet seldom roars across the world of written humor. True, there are a number of funny pieces by some relatively new people, but their humor was never meant to be written. It is full of jokes, gags. It is a type of humor that is meant to be told, and writing it down won't make a writer out of a man, just the way the publication of Milton Berle's files wouldn't make a writer out of Berle. Radio, movies, and television have conditioned the public to listen to and look at humor, rather than read it.

Apparently only the established writers, such as S. J. Perelman, James Thurber, Will Cuppy, Ogden Nash, John Lardner, Russell Lynes, Charles Morton, and H. F. Ellis, the literary editor of *Punch,* can consistently be entertaining on paper. This is a conclusion that will startle no one, unless, of course, one hasn't ever read S. J. Perelman, James Thurber, Will Cuppy, Ogden Nash, John Lardner, Russell Lynes, Charles Morton, and H. F. Ellis, the literary editor of *Punch.* Real satirists and essayists who appraise life with warm detachment, they are able to heighten the humor all around us. Their vision is incisive; they never have to fall back on handstands in order to be amusing.

Since the book is representative, the professional "funny" writers also are given an opportunity to titillate the public. Billed between Perelman and Thurber, they have a difficult time. Even well-known men like Parke Cummings and Dick Ashbaugh, who can turn out a "funny" piece of 800 words on almost any subject and almost always do, don't come off too well. Their brand of humor may be palatable in the national magazines, but here it is as limp, thin, and formularized as it inherently is. Perhaps it is axiomatic that a "representative" book cannot guarantee the real stuff on every page.

Of all sources, *Collier's* has made the largest contribution—six stories and "funny" pieces. *The Atlantic* is runner-up, with four. According to my count, *The New Yorker* is in with only two pieces, one of which, by Nash, appeared 'way back in 1933. It was legitimately brought into the collection because of its inclusion in "Family Reunion," an anthology of Nash's work published last year. The other selection is by Peter De Vries. It certainly came as a surprise that this magazine, which had provided me with plenty of good reading during the twelve-month period prescribed by the editors, had only one story worthy of the "Annual." On this subject, I'd also like to note that one of the writers I missed was Stephen Potter. I thought he was pretty good in "Lifemanship."

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A Special Almanac

HOW TO GET FROM JANUARY TO DECEMBER. By Will Cuppy. Edited by Fred Feldkamp. New York: Henry Holt & Co. 279 pp. $3.

By Martin Levin

ANOTHER posthumous book of Will Cuppy's has happily come along, this one a species of almanac containing more of the author's vast and haphazard wisdom. Almanacs are intrinsically reassuring. They bear tabulated evidence that however badly things may get snarled up from day to day, the Gregorian calendar year will continue pretty much as it has since 1582. "How to Get from January to December" offers another comforting feature in the characteristic Cuppy attitude toward life, which involves making great matters seem trivial, and small matters important. It does the soul good to learn that Thomas Carlyle had auditory hyperesthesia, and that some sticklebacks build their nests in the ends of ropes left hanging in the water by children at picnics. ("Unfortunately," adds Cuppy, "there are not enough ends of rope for all the sticklebacks.")

As an almanac "How to Get from January to December" is in a special category. For prognostications of the weather a year in advance you still have to turn to "The Old Farmer's Almanac," and for population statistics there are more conventional tomes. But if you're looking for a cheerful companion to your desk calendar, replete with amiable commentary on things from Ape Language to Woodpeckers (Arctic Three-Toed), and containing not a single reference to nuclear fission—this is for you.

As a matter of fact, books by Will Cuppy seem to turn up in parlous years. "How to Tell Your Friends from the Apes" appeared in darkest 1931, in the nick of time. And now another collation is on hand to act as a poultice for nerves jangled by the daily headlines. There's something about the Cuppy brand of humor that's more soothing than a mug of Ovaltine. It's too friendly in tone to be considered satiric, too off-hand to produce one-line gags. The wit consists of history—natural and otherwise—being measured against one man's idiosyncracies. The results are not boffs, but they wear much better. *E. g.*, ". . . I suppose they've exploded the old theory that Balzac died of drinking too much strong black coffee. If not, consider it exploded. Balzac died of overwork. Coffee never killed anybody, but overwork has slain its millions." "If an animal does something they call it instinct. If we do exactly the same thing for the same reason they call it intelligence. . . . I guess what they mean is that we all make mistakes, but intelligence enables us to do it on purpose."

Fred Feldkamp, who edited "The Decline and Fall of Practically Everybody," has blindstitched this second posthumous book in a manner that makes the editorial pen indistinguishable—which is to his credit.

—*Illustrations by John Ruge, from the book.*

Martin Levin, a member of the English department of Columbia University, has contributed humorous pieces to The Saturday Evening Post, Park East, *and the* New York Herald Tribune.

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College Contacts

THE MANY LOVES OF DOBIE GILLIS. By Max Shulman. New York: Doubleday & Co. 223 pp. $3.

By LEE ROGOW

FOR ALL we know, this fellow Max Shulman may be to the short story what James Joyce was to the novel, what Ibsen was to the drama, what Burma-Shave was to the billboard. Shulman is a new force in fiction, a pixillated pioneer of the typewriter, a clean wind from the lonely steppes of Minnesota. The short story has become silly putty in his hands.

The new Shulman (Opus 4) is a collection of ten tales, most of which first startled the readers of *Cosmopolitan Magazine*. If you hold them up to the light you may detect traces of Donald Ogden Stewart when he was writing "Mr. and Mrs. Haddock." Here and there Perelman peeps like a Pan from the foliage. But these are matters important only to the literary critic, who has to Spot an Influence each day before he sinks to conscience-troubled slumber on his pallet of straw. The fact is that Shulman has invented a new kind of zany story, a sort of postgraduate college humor, and it's the brightest thing since fluorescent socks.

The hero of these weird tales is Dobie Gillis, a student at the University of Minnesota, and a man of many interests—all of which are girls.

Other young men at college have been known to become stimulated at the idea of Girls. Dobie Gillis, in the presence of a lady, begins ticking like a time bomb. This is especially true when the girl has lots of people in the balcony, in that pleasant French phrase. Here's what happens when Dobie makes contact:

> I first saw her in Professor Pomfritt's political science class. In a sweater. When the class was over, I came up to her. "I'll get right to the point," I said. "I love you."
> "You kill me," she said.
> "You are the most beautiful woman in the freshman class," I said.
> "You knock me out," she said.
> "Possibly in the whole University of Minnesota."
> "You got rocks in your head," she said.
> "I got a convertible too."
> "A convertible head?"
> "No, a convertible car. Let's go."

With this restrained (for him) approach Dobie begins his adventures with Pearl McBride, the girl with the uncle who wanted to be governor. But Miss McBride was a Pearl among many women. There was also Clothilde Ellingboe, a crib artist who could give lessons to the West Point football team; there was succulent Polly Espy, who was traded f'ar and squar' for an old raccoon coat; there was amazing Fannie Jordan, a direct little thing who believed the preliminaries of courtship were strictly for the whooping cranes; there was dedicated Helen Frith, girl chemist, who sat with Dobie beneath an old oak and talked of finding cures for eczema, acne, and the discoloration of chocolate in hot

—From the book.

weather. There were ten of these campus baby stars, each more esculent than the last, and Dobie gave them his heart like a man passing out circulars on a street corner. They were a grand bunch of girls, and, like Dobie, I loved them all.

"The Many Loves of Dobie Gillis" is fresh, crazy, and very funny. In a couple of places I startled fellow travelers on the Long Island Railroad by laughing right out loud, something nobody has done on the Long Island in years. The book should have a good sale, especially in the colleges, where the crew haircuts will fall upon it with cries of "Marvy," "Groovy!" or whatever they're saying these days for "Wow." Shulman's new book is destined to take its place of honor in campus residences alongside Berigan's record of "I Can't Get Started with You," and that photograph of Chili Williams in a polka dot swimsuit.

Lee Rogow has contributed humorous essays and stories to Collier's, This Week, *and other magazines.*

Never

By MELVILLE CANE

NEVER try to emulate the emu,
A-burying your head within the sand.
Never aim to simulate the sea-mew,
Unless you have a parachute at hand.

Never seek to monkey with a mongoose,
No matter how appealingly he begs;
Remember that by nature he is one *goose*
Incapable of yielding golden eggs.

Never stop to reason with a rhesus,
You'll find him disappointingly obtuse;
Yea, though he may possess the wealth of Croesus,
He lacks the brain to turn it to his use.

Never risk adventure with a vulture,
His point of view is not as broad as yours;
He's backward both in background and in culture.
You'd better keep away till he matures.

Never try to trifle with a truffle,
A fungus with a missing sense of fun.

Such fancies, if you stifle, if you muffle,
You'll naver be a man, my son.

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Accent on Vagaries

HOW TO PROTECT YOURSELF AGAINST WOMEN AND OTHER VICISSITUDES. By Charles W. Morton. Philadelphia: J. B. Lippincott Co. 232 pp. $3.

By Bergen Evans

MANY readers of *The Atlantic Monthly* will confess, under not-too-heavy pressure, that on the arrival of each new issue they let the solid articles wait until they have read the lighter, shorter pieces which appear at the end under the general heading of "Accent on Living." And they will further confess, under even less pressure, that they take particular delight in the first of these, the regular introduction by Charles Morton.

The collection of a hundred and one of Mr. Morton's essays into a volume will not only permit readers of the *Atlantic* to have their favorites in a handy form for re-reading and lending to friends—or, better still, giving to friends—but will permit those who do not read the *Atlantic* (for such there be) to become acquainted with a writer who has been emerging, and herewith comes all the way out, as one of our leading humorists.

Morton is in Elia's tradition — erudite, crotchety, gentle, and whimsical. He is obviously on the meditative side of what used to be called middle age, since he once owned a Stutz Bulldog Special and can remember, and not without a tinge of regret, when automobiles had wicker umbrella holders and a door in the back. But if he is ripe enough to have achieved decided preferences, he is still vigorous enough to enjoy them with gusto and, best of all, literate enough to advance them with conviction.

He is a gourmet, not "the epicure-fanatic, who would rather talk his food than stow it away," but one who

Charles W. Morton—"a delight in being."

loves to revel in the thought of well-done roasts and raw Schlemmerschnitte and solid Vermont breakfasts and who shudders at the recollection of burnt soufflé and stale appetizers. He has some very fine things to say about drinks; he loves "the honest crash and clatter of a coolant" as his martinis are being shaken and would have a Certificate of Ingredients conspicuously displayed wherever punch or eggnog is offered.

As the title suggests, many of the pieces deal with maneuvers in the war between the sexes, but while these are always amusing—there isn't a dull thing in the book—they are not the best. The best are concerned with his own pleasures and aversions, with stylistic pomposities, with absurdities, vagaries, and curious recollections. And over them all there is a geniality, a delight in being. Consider, for example, his tribute to the moral and educational value of poolrooms:

"Their reputation among persons who never entered them was dark indeed but wholly undeserved. The better ones had first-rate bars, and in such places one could hardly help learning that alcohol does nothing whatever to improve the technique of a game of skill. The ups and down of Kelly pool were bound to demonstrate to a young man that any game combining luck and skill had a sting in its tail. While learning these essentials, the youth was bound to pay some attention to the niceties of haberdashery and to select his shirtings in the certainty of exposing them to many a critical eye when he took off his coat to play."

That is as good as Mencken and there's lots more like it.

Bergen Evans, professor of English at Northwestern University, is the author of "The Natural History of Nonsense."

Solution of Last Week's Double-Crostic (No. 921)

(JOHN G.) NEIHARDT:
WHEN THE TREE FLOWERED

(An Authentic Story of the Old Sioux World)

A grandmother gave a little girl a deerhide pouch containing everything for home-making, a knife, an awl, a bone needle, some fine sinew for sewing; a grandfather gave a little boy bow and arrows, a knife, a rawhide rope for taming horses.

Humor Notes

THE BULL OF THE WOODS and OUT OUR WAY. By J. R. Williams. Scribner's. $2. Hopalong Cassidy, Gene Autry, and Roy Rogers, that derring-do trio of the pearl-studded West, would be as out of place in the cowpuncher world created by J. R. Williams as a lady in the moon. Nowhere in this twin-collection of 250 drawings taken from Williams's syndicated work over the past twenty-five years is there an Apollonian cowboy directly descended from $5,000 a week who (1) discovers the cadaver of the father of (2) the girl, a tyke with measurements that would leave Jane Russell agog, who's just checked into terrible Dodge City where (3) she, too, is in mortal danger because (4) she, despite the wizardry of modern medicine, is cursed with a gold-filled appendix, until (5) Hop, Gene, or Roy (6) beats "Trigger" Dalton to the draw and (7) firing with his *left* hand dispatches him with a slug between his head (8) whereupon (9) "Trigger" falls dead (10) at the neon toenails of our heroine. (I remember seeing this serial as a kid on ten successive Saturdays.)

The West that Williams has drawn in his newspaper work is inhabited by real people—by Curly and Stiffy, shrewd old cowhands; Wes, a newcomer; Big Ick, the Negro; and Sugar, the madcap cook. The cowboys are human, their legs are not always straight, their faces are not always shaven, their horses look as though they have actually galloped across the prairies and canyons in the drawings.

Most of the drawings in the book are along these lines. Repeatedly Williams returns to the conflict of the Old and New West, and the clash between the actual West and, say, Cassidy's West. Williams's satire isn't high-pitched, his observations are pointed, his comments are cocked for big-city appreciation.

THE BEST OF FUN IN BED. Edited by Frank Scully. Simon & Schuster. $2.50. Just as soon as I'm elected president of the American Medical Association, I'm going to rewrite the Hippocratic Oath. I'd like to make it mandatory for a physician to present his patient with a copy of this book along with a prescription. When I look back over those dull days I've spent bedridden, I feel pretty sure I'd have been up and around a hell of a lot sooner if I had taken Scully right out of the bottle instead of a teaspoonful of that potion every four hours.

For this 221-page anthology of the

(*Continued on page* 41)

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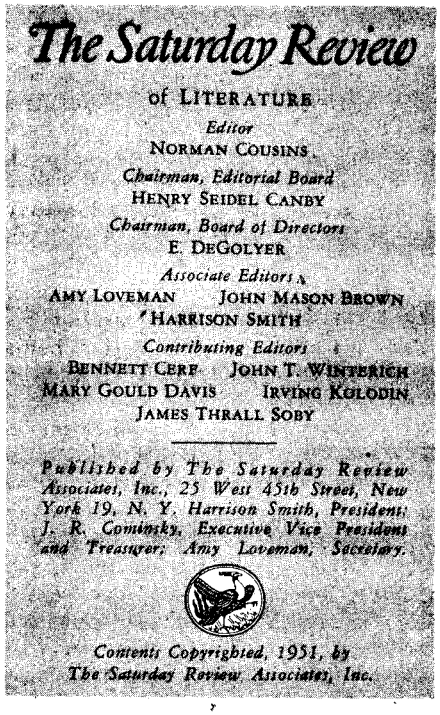
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How to Kill a Book

TEN YEARS ago *The Saturday Review* published a series of articles under the title "What's Wrong with the Book Business?" Ten years before that, and ten years before that, the same question was doubtless being asked with equal persistence and apprehension. Today the question is as acute as it is chronic.

One of the worst places to look for an answer is New York City. Too much trade talk. Too much smooching, symbiosis, and statistics. Not enough access to the problems and moods of the bookseller and the bookbuyer. In an attempt to get outside the forest we recently talked to newspaper book editors and booksellers in fourteen states around the country. What we heard has been said before, but this time there seemed to be less bland acceptance of a bleak future; some of the people whose job it is to sell books or call books to the attention of the American people are angry and embittered.

Start with the book-review editor of a large Midwest newspaper. Three years ago his newspaper, at a considerable investment, started a special book-review supplement. A newsprint shortage was imminent, but the newspaper felt books were an important part of its coverage and was willing to make the necessary commitment.

"We started off with a flourish," the editor said. "Sixteen pages. One general article, about thirty reviews, four or five special features. Pretty expensive to carry, too. Readers seemed to like it. In fact, almost everyone seemed willing to get behind it except the book publishers. When you talked to some of them about it you got the feeling they were doing you a favor by publishing books for you to review. A few of them made us feel like literary lepers and intruders. They gave us the impression that any city outside of New York wasn't worth bothering about.

"That New York provincialism of theirs became pretty hard to buck. To be sure, you got plenty of third-class mail for your news notes. But very little cash business. Now, a newspaper is like a store; unless it looks as though some traffic is clearing through its doors it's a pretty dull place. And most of the business traffic never got outside of New York. You can't blame the newspaper publisher for feeling that the book supplement looked too type-heavy and dull, and that he ought to tighten up—especially with paper getting so expensive.

"We cut down from sixteen pages to twelve. Six months later to eight. Three months later to four. Now we publish four columns once a week. I'm not too sure we're going to be able to hold to that. Maybe all this makes no difference to the book publishers. Maybe they feel that you can cross off an area with almost one million people.

"If you ask me what's wrong with the book-publishing business I'd say it might help if the publishers could discover the United States. There's a pretty fair-sized market of book buyers out around the country. But the market has to be recognized and respected before it can be developed.

"Don't get me wrong. This is no blanket indictment. There are maybe five or six publishers who think in broad national terms and will work with anyone who is legitimately trying to tell people about books."

Another book-review editor pursued the same general complaint.

"Trouble with book publishers is, all take, no give. They expect everyone to do something for them. They get free space to announce their product—something few other manufacturers get—and they give you the feeling that this is their natural right. They seem to have a free-lunch-counter approach to life."

Not all book editors complained about the lack of advertising support. One of them said he was completely free of any such worries.

"The managing editor gave up long ago trying to get any book copy to run with my column and he told me to forget about everything except getting out the best damned column I could. I'm grateful for that type of front-office backing, but I swear the book publishers drive me crazy. One Monday morning I came into my office and found sixty-five books arriving in the same mail. Then each day for the next four days about thirty to forty books. About two hundred books in a single week. And each publisher expects his own books to be reviewed. How in the name of Sam Hill he thinks we can handle what ought to be a year's output in a single week is more than I can figure out.

"Tough thing is that at least fifty of those two hundred books are really worth reviewing. Maybe twenty of them would qualify for a weekly lead review I try to do. Well, I can't stretch my column and I'm not going to give up the detailed, longish type of reviewing I like to do, so you can cross off about nine out of ten of the books that come in like banana clumps.

"Some weeks we just get a trickle. Sometimes that trickle is so thin in quality that you can't blame our readers for losing hope. Then suddenly the deluge. You can't tell me that there's any real justification for this incredible waste, or that there's no way of the book publishers getting together to do this thing more sanely—even if it is for their own good."

THIS complaint among book-review editors was repeated almost everywhere we went. One of them referred to the fall and spring publishing periods as the "book dumping season."

"I'm not kidding when I say that book dumping is one of the disgraces of the publishing industry. Each publisher seems to feel that the twelve weeks before Christmas are specially ordained for him alone. Each one seems convinced that he can grab off a major chunk of the Christmas business. If you want to see what book wreckage this produces just look at our discard shelf sometime. A book has to be more than something you give away at Christmas. And what about the authors of the books that are lost in the profusion through no fault of their own? You know, I wonder why the authors don't rise up and holler bloody murder all over the place. I know I would if I worked for a full year on a book only to have it killed off for want of review space or book-store shelf space."

What about the booksellers? Would they agree with the book-review editor that publishers were guilty of book dumping?

"Maybe that's putting it too harshly," one of them said. "After all, you can't blame an individual publisher for wanting to take advantage of the

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Christmas high-tide of the year's book sales. And each publisher is well-intentioned. It's just that they don't seem to be able to work together, that's all. I doubt that there's an industry in America in which the producers seem so little aware of their relationship to the industry as a whole. Maybe that's the trouble. Maybe the romantic notion of book publishing makes it difficult for them to see the responsibilities of each one to the industry of which he's a part.

"Book dumping is pretty strong language. But it is true that we haven't enough counter space to give all the good books, new and old, a square deal. And it's true that once the Christmas season is over our shelves are covered with dead pigeons. I'd hate to have to predict how many books we're going to ship back this year. You'll see the evidence on the remainder counters in drugstores or on direct-mail lists in a few months.

"What can be done about it? It's not an easy question, but I suppose that it wouldn't hurt to publish some of these books during the summer and early fall and then do everything possible to keep them alive for as long as possible. But I'm afraid that not enough publishers have sufficient confidence in their own books to string along with them if they don't happen to click the first week out. It's a sort of rabbit race in which each publisher puts a dozen or so entries on the starting line, then gives each one a nudge to start them running. The rabbits that show good form keep getting nudged along; the second they slow up they're through.

"Let me change the metaphor. I'm not really in the book business. I'm in the fresh vegetable business. Except for the quickies, any book worth publishing should be worth keeping alive for a year or two at least — and that means plenty of publisher planning and support. But the books come in and are shipped back with the speed of vegetables. Life expectancy of the average book—maybe six weeks, if that much. That's no way to treat books."

Do booksellers feel that TV is hurting book sales?

"Maybe so," an Indiana bookseller said in expressing an opinion that seemed to reflect the general thinking. "But let's be honest and admit that if every single television set in the country were to vanish overnight we'd still be facing some pretty basic problems. TV happens to be a good excuse at the moment. It may be that some people who had the book habit are spending some of their reading time in front of television screens. But the book industry was sick—plenty sick—long before television came along. When are we going to face up to this basic sickness and do something about it?"

And how would he define this "basic sickness"?

"I've been in this business a long time, and so far as I can figure it out the main trouble with it is that it isn't a business to begin with. The darnedest things are done and then excused away because we're supposed to be in some glamorous profession where it's sacrilegious to ask embarrassing questions about the economics of book publishing.

"If you ask a publisher how he expects a bookseller to stay alive on a yearly margin that is generally under 2 per cent—for those who are lucky enough to stay out of the red—he'll answer by telling you that he doesn't expect to make that much himself and that he's in the book business because it's a rare privilege and that there are compensations far beyond money that must be taken into account. That's what I mean when I say they keep deceiving themselves with this phony glamour instead of taking the measures that have to be taken to save the book business.

"Some publishers will say that we booksellers just aren't up to it. They think of most of us as dull-witted, slow-moving, dusty-fusty old codgers who don't do right by their books. They say we ought to be more enterprising, more imaginative, more knowledgeable.

"Maybe so. But do the publishers ever stop to ask themselves just what incentive there is for anyone to set up a bookstore? Most businesses during the past few years managed to show a 6 to 10 per cent profit. If you invested your money in almost any stock it would show the same thing. But not the book business. All you have to do is to count the corpses of the bookstores over the nation in the last year to see what I mean.

"Why do I stay in it if it's that bad? Well, I guess I'm too stubborn to give up. And so I've developed other lines of business in my shop—music records, periodicals, stationery, etc. And I guess I'm one of those queer eggs who happen to like working with books. Maybe that proves that the publishers are right after all, when they speak of the romance of the book business . . ."

BOLT

ANOTHER Indiana bookseller referred to the legal action being brought against the publishers and the book clubs.

"I'm not as hot under the collar as most booksellers are about the special arrangements the publishers make with the book clubs. If I were a book publisher myself I suppose I'd play it the way all the others are playing it and take every cent I can get from a book-club choice. Turning down a check for one hundred thousand dollars—or even for ten thousand or for one thousand—is asking an individual publisher to do a great deal.

"Meanwhile, I'm not a book publisher but a bookseller and I know I'm being hurt by the discriminatory practices in favor of the book clubs. A book club can lease the book plates for, say, forty cents a copy. It costs the bookseller, say, a dollar and ninety cents for the same book. But that arithmetic doesn't mean much. What is really important here is that more book readers can buy more and more books in more and more different fields from more and more book clubs by direct mail. What has happened is that a real resistance has been set up to book buying in a bookstore. The individual customer never is sure whether he is giving himself a bad deal by buying from a bookstore. If he isn't looking for a special book or a technical book he has the feeling that he can get a pretty wide choice of books from the book clubs and get all the benefits. Roughly speaking, the clubs will give him three books for the price of two."

We asked whether it wasn't true that a book-club selection generally resulted in an increased sale for that particular book.

"Yes, in many cases it works out that way, especially in fiction. A club choice gives a book a lot of momentum, and we generally feel the forward push in increased sales. This is all perfectly true, and it's the main argument used by the publishers to justify their book-club arrangements. But the argument is a false one. The question is not whether a club choice may result in the sale of a few more copies of that particular book but

(*Continued on page* 44)

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LETTERS TO THE EDITOR

The New Leader Replies

SIR: In LETTERS *SRL* October 27 George Heath makes erroneous statements about *The New Leader* which require correction.

Mr. Heath insists that *The Nation* did "fully describe," on March 31 and June 2, 1951, its reasons for pressing a libel suit against *The New Leader*. If these accounts, one consisting of a sparse paragraph, satisfy Mr. Heath, they did not satisfy non-Communist liberals generally. The latter have marveled at *The Nation*'s reticence on a matter which concerns, after all, its standing in the liberal community. And they put these questions, to which *The Nation* has by no means made satisfactory reply: Can a trial determine whether *The Nation* was morally justified in bringing suit over a political disagreement? Is a court of law competent to judge Del Vayo's politics?

Mr. Heath, justifying *The Nation*'s failure to air opposition to Del Vayo, asks: Would we have "the editors of *The Nation* act against themselves in the interest of 'free speech'"? Free speech, without the quotes, presupposes just that—it is free because the chips, in falling, may land upon oneself. Further to object that debate would be "legally improper" while the suit is pending, begs the question. People go to court when they are unable to settle their differences otherwise; but *The Nation* never made any attempt to resolve the Del Vayo controversy out of court, and indeed went to court precisely to avoid public discussion.

But it would be foolish to submit such a case to discussion, contends Mr. Heath, because "the charge of Communism receives the same treatment in American courts today as that of espionage or treason." If the courts are as prejudiced as Mr. Heath maintains, why resort to them? Mr. Heath's position is not only contradictory but based on factual error. Clement Greenberg, in the letter we originally published on March 19, 1951, which precipitated the suit, did not call Del Vayo a Communist. Nor did he call *The Nation*, as Miss Kirchwey charged last week, Communist. He did write:

"The operation of J. Alvarez del Vayo's column [in *The Nation*] along a line which invariably parallels that of Soviet propaganda is something that I protest against as both a reader and a contributor.

"He presents the point of view of the Soviet Union with a regularity that is quite out of place in a liberal periodical."

If, then, neither Del Vayo nor *The Nation* was charged with Communism, they can hardly claim to have legitimate grounds for instituting a legal suit. At issue, rather, as *The New Leader* has all along insisted, is the right to criticize political opinions that, being constantly propounded before the public, are subject to public scrutiny. It is this right that *The Nation* would deprive *The New Leader* of.

Miss Kirchwey and Mr. Heath both try to obscure the significance of the resignations of Reinhold Niebuhr, Robert Bendiner, and Clement Greenberg from *The Nation*. Mr. Heath writes, "It is not common practice for a magazine to encourage debate" on such matters. But who seeks debate? We, and Peter Viereck, have merely asked why these resignations were not *reported* in *The Nation*. Miss Kirchwey disclosed last week that Niebuhr, *et al.*, had resigned in protest against Del Vayo, but she did not explain *The Nation*'s failure to tell its readers this. The reason is that discussion of Del Vayo's politics is taboo in *The Nation*.

Mr. Heath accuses *The New Leader* of being an "anti" publication preoccupied with "dismal doings behind the Iron Curtain." Does Mr. Heath mean, by "anti," that we are anti-Communist? We plead guilty. (Isn't he anti-Communist?) Does he mean that we are anti-Fascist? Again, guilty. (And what about Mr. Heath?) How can one be pro without being anti—for freedom and against its enemies. Unless, by "pro," Mr. Heath means that we ought to recognize Red China, let Stalin enslave 800 million people, and support phony peace movements. But that would imply the worst form of anti-ism—anti-freedom. *The New Leader*'s "anti" attitudes, on the other hand, add up to being pro-Atlantic Pact, pro-UN, pro-Point Four, pro-collective security. We wonder where Mr. Heath stands on those questions.

Mr. Heath charges that *The New Leader* displays "a fierce intolerance for viewpoints different from its own and is quick to apply the Communist label." But wasn't it Mr. Heath himself who quickly applied labels when he falsely ascribed to us the charge that Del Vayo is a Communist? If he can find "intolerance of viewpoint" in a magazine that prints such a variety of writers as Henry Wallace, Bernard Baruch, Norman Thomas, A. A. Berle Jr., Arthur Schlesinger, Jr., General William Donovan, and Sidney Cook he has gifted imagination.

Finally, Mr. Heath is disturbed because "professional ex-Communists find their warmest welcome" in *The New Leader*. On the other hand, he writes, "*The New Leader* frequently takes its cue from the Senate floor for a new review of disloyals." Disregarding the untruth in the latter statement, Mr. Heath's reasoning amounts to this: Shelter and protect anyone who comes before a loyalty board—after all, he may only be a Soviet sympathizer; as for those who have broken with Communism . . . why, off to a moral Lubianka with them! We reject this sort of monolithism. We defend those unjustly accused of pro-Communist sympathies, but also stand ready to expose the Hisses; we embrace ex-Communists desirous of choosing the democratic way, but scorn those who turn to reaction. We believe, further, that democracy has profited immensely from the disclosures of the ex-Communists. Were it not for them how would Mr. Heath have known there were "dismal doings behind the Iron Curtain"?

We have taken time to answer Mr. Heath not only to set the record straight; he appears to us to be a prize example of the suicidal liberal Peter Viereck dissected so ably. We hope, then, that we have been able to add something to an understanding of the pathology of this type.

S. M. LEVITAS.
Exec. Editor, *The New Leader*.
New York, N. Y.

"Quickly, Edgar, turn to the chapter on fakes!"

Trivia

SIR: It is time somebody reminded the world that "trivia" is a Latin word meaning "street corners," carrying no suggestion of triviality. With the adjectival suffix "al" it becomes *trivialia*, meaning street-corner topics;

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conversations on the corner are often trivial. Whether the author of the book entitled "Trivia" intended to designate his pages as corners on which the reader was invited to stop a moment and listen to his chat, I do not know; but whatever his intent was, he has misled a lot of innocent bystanders into imagining that "trivia" means "trivial things," which it never meant.

STEVEN T. BYINGTON.

Ballard Vale, Mass.

How to Improve TV

SIR: You are performing a service to the nation and the television industry by publishing such articles as "Television with a Conscience" [*SRL* Aug. 25] and the Raymond Rubicam-Maurice B. Mitchell debate "Can TV Survive Advertising?" [Nov. 3]. I feel it is important that both citizens and legislators be apprised of a non-governmental group that has been in existence since May 1950, organized for the purpose of reviewing television programs. It is known as the National Television Review Board, with headquarters in Chicago, Ill.

There is a need for a group of independent citizens from all walks of life—businessmen, the clergy, sports leaders, outstanding club workers, and family men—to meet regualarly and study current video fare. Such a group should not be a board of censorship; it should not have the authority to stop shows. The purposes of such a group should be (1) to view current shows, rate them, and make recommendations to families owning sets, and (2) issue reports of findings to program managers, stations, sponsors, agencies, schools, school organizations, publications, and the Federal Communications Commission.

Such a group exists today. The National Television Review Board eliminates the need for Senator William Benton's Bill No. 1579. It would stop the erection of another bureaucratic group and curb the excessive powers enjoyed by the FCC. The granting of still another group power to report to Congress would only distort the original intent of the FCC, to provide mechanical standards for broadcasters. Let's organize a group to preserve free enterprise and rugged individualism! Maurice B. Mitchell was right when he indicated that businessmen who run stations are furious over the control the FCC has managed to gain. Broadcasters should not be forced by the FCC to change programs. This should be the result of pressure from the public, pressure in the form of letters to the offending networks, letters to advertisers, and a decreased purchase of the advertiser's product. The diminishing total of a cash register has an immediate effect on any advertiser.

ROBERT A. KUBICEK.
Chairman, Nat. Television Board.
Baltimore, Md.

To Soothe Feelings

SIR: I am sure that the Norwegians, being a friendly people, would welcome into their ranks Mr. Pär Lagerkvist. However, just for the record, and to soothe any ruffled Swedish feelings, it should be pointed out that Pär Lagerkvist is a Swede, not a Norwegian as stated in the FICTION introduction in *SRL Oct.* 27.

ROBERT HAMMERSCHLAG.
Washington, D. C.

"Figaro! . . . On stage, Figaro! . . . Figaro? . . .
Hey, Figaro! Figaro—Figaro—Figaro—F-I-I-I-GARO!"

Good News

▸ The demand for materials and information to help teach pupils about the United Nations and its work has grown so greatly that a new non-profit service to meet the demand has been undertaken by the National Education Association. Starting in September a biweekly newsletter called *UNIT* will give information about the UN and suggestions to teachers on the best ways to present these facts. The service will also select and distribute pamphlets and other material, prepare special reports, and furnish direct help such as answers to inquiries.

▸ Despite the tremendous increase in television in this country, Boston, Mass., libraries report that not only has there been a recent increase in both juvenile and adult reading, but that adults are now borrowing books of a more serious nature.

▸ The third annual international arts program of the Institute of International Education will bring young professional artists from twenty-four European, African, Latin American, and Asian countries to the United States next January. They will spend three months here, during which they will exchange information and opinions with American artists with the aim of contributing to closer cultural understanding. The project is financed by a joint grant from the Rockefeller Foundation and Ford Foundation.

▸ A library 2,600 years old has just been uncovered in southeastern Turkey. Excavations have revealed a collection of clay tablets dating back to the seventh century B.C. About 150 of these have been examined and catalogued so far. They are of a religious or mythological nature. There also are vocabularies and lists. It is believed these discoveries may throw fresh light on the destruction of Nineveh and the fall of the Assyrian Empire.

▸ Venice, Italy, city of international film festivals, is organizing free outdoor shows of such films for Venetian workers. More than three thousand people showed up for the first performance initiated by the Board of the International Exhibition of Cinematographic Art. Programs include one documentary film and one feature film, with certain evenings devoted entirely to children's films. This follows recent discussions at the International Film Festival emphasizing the way feature films can serve the United Nations' cause of international understanding.

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Seeing Things

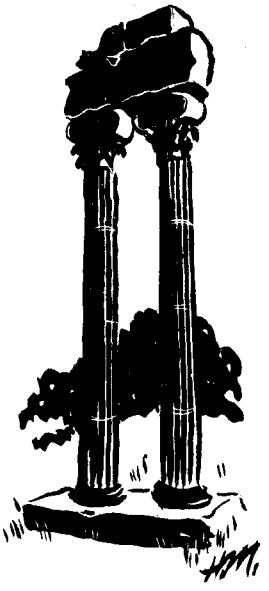
SOCRATES WITHOUT PLATO

THERE is every reason why Maxwell Anderson, a passionate believer in democracy, should have been drawn to Socrates as the central figure in his most recent historical play.* With half the world overrun by dictatorships and individual freedom threatened even in this country by the wanton smears of demagogues or menacing restraints bred of fear, the squat, the ugly, pug-nosed, bearded old philosopher, who though a Silenus on the outside was "all glorious within," has as much to say to us as he did to ancient Athens because of his fate no less than his teachings.

Socrates was the kind of disconcerting character who in any age or country would put a civilization to the test. In Ibsen's fashion he was a self-appointed state-satirist, in Shaw's a professional gadfly. Mr. Anderson in his preface to "Barefoot in Athens" compares him in his earlier days to a Will Rogers of the market place. He enjoyed the same freedom, spoke with the same terrifying sanity, and had something of the same sharpness of wit. Yet beyond this, as the years proved, Socrates was an incredibly persuasive teacher, a trained philosopher of the highest magnitude, and a great man who rose greatly to the martyrdom he finally faced in his seventieth year because of his life-long championing of freedom of inquiry.

Like all men who have no interest in money Socrates was thought dangerous, and like all men who have an utter devotion to truth his contemporaries found him intolerable. Although he had demonstrated his personal bravery in battle to the approval of patriots, his intellectual courage enraged solid citizens. If he had a genius for winning ardent disciples, he had the same talent for winning enemies. Socrates was as modest about himself as he was relentless in asking questions, exploding misconceptions, and atomizing ideas. "Only one thing I know and that is that I know nothing," was his claim. Had he stopped there he would never have been brought to trial and sentenced to drink the hemlock. But his daily sport (really his life work) was to prove to men who thought they were wise that they had no wisdom at all. This infuriated those he exposed and ultimately cost him his life.

Socrates excelled at logic, in itself a hazardous excellence, and was the inventor, in Mr. Anderson's phrase, of that question-and-answer game usually known as the Socratic method. As a teacher he was blessed in having Plato and Xenophon among those he taught and cursed in having Critias, Charmides, and Alcibiades, traitors all of them, who sold out to Persia or Sparta and thus aided in bringing about the fall of Athens—and Socrates. To hold him responsible for the misdeeds of his students was, of course, nonsensical. He loved his city so much that at the end he chose to die rather than to live elsewhere.



A healthy, democratic Athens (as Athens understood democracy) found Socrates embarrassing but put up with him; a defeated Athens found him unendurable and put him to death. The charges brought against him were that he had denied the old gods, introduced new ones of his own, and corrupted the thinking of youth. Though untrue, these charges were accepted as truth by the majority of the jury, for the times were against Socrates. Due to her defeat in the Peloponnesian War and her occupation by Spartan troops, Athens, as Mr. Anderson has pointed out, had grown fearful of the very spirit that produced her great men. The victory of such a Hitlerian or Communist dictatorship as Sparta had shaken her confidence in both freedom and herself. She wanted a scapegoat and found one in Socrates. By a vote of 279 to 221 he was judged guilty.

As surely as we depend upon Matthew, Mark, Luke, and John for the details of Christ's life, we depend (if we do not include Aristophanes's burlesque in "The Clouds") upon Xenophon and Plato for what Mr. Anderson describes as the three gospels about Socrates. Why three gospels when only two men wrote them? Because Mr. Anderson believes that Plato had a change of heart and mind during his life that really made him two men. When he first employed his old teacher Socrates as his literary mouthpiece, or what Calvin Coolidge would have described as his Official Spokesman, Plato still believed in Socrates's teachings and Pericles's practice. But later on, as Xenophon proves to Mr. Anderson's satisfaction, Plato became "Socrates's Judas and turned against him and Athens," putting into his mouth fascist beliefs which, though they may have become Plato's, were never Socrates's.

There is little wonder that the Socrates we cherish is Plato's. Notwithstanding his distrust of artists and his willingness to have them curbed, Plato was himself one of the world's greatest literary artists. He had genius where Xenophon had good intentions. His Socratic dialogues are masterful pieces whereas the "Memorabilia" of Xenophon is a drearily pedestrian work, as everyone must admit who has read it. This is why the world has always turned to the author of the "Apology," the "Crito," and the "Phaedo" for the Socrates it venerates.

It is with this Plato that the author of "Barefoot in Athens" is forced to compete. Mr. Anderson is a fine man with the highest ideals. Again and again over his long career he has served the theatre admirably. He is a brave man, too. Sometimes, however, in choosing subjects for his historical plays his courage has misled him. It has tempted him to pit himself against the giants of literature. When he wrote about Henry VIII, for example, his play was bound to be compared to Shakespeare's on the same subject, even as when he wrote about a certain peasant maid his "Joan of Lorraine" had to contend with Shaw's "Saint Joan." In the same way, the certainty that he would be inviting comparison with some of the finest and most moving passages in Plato has not kept Mr. Anderson from having Socrates his hero in "Barefoot in Athens" or from including a trial scene and a death scene doomed to be measured against

*BAREFOOT IN ATHENS, a new play by Maxwell Anderson. Directed by Alan Anderson. Settings and lighting by Boris Aronson. Costumes by Bernard Rudofsky. Presented by The Playwrights' Company. With a cast including Barry Jones, Lotte Lenya, George Mathews, Helen Shields, Philip Coolidge, William Hansen, David J. Stewart, Daniel Reed, William Bush, Bruce Hall, Bart Burns, etc. At the Martin Beck Theatre, New York City. Opened October 31, 1951.

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the "Apology" and the "Phaedo."

The boy, no matter how strong, who faces Goliath with a slingshot must be sure he is David before he goes into battle. No discourtesy is meant to Mr. Anderson in pointing out that he is no more the equal of Plato than he is of Shakespeare or Shaw. His "Barefoot in Athens" has its virtues. It can claim the interest of being built around a fascinating character. Its trial scene possesses the tension of important ideas. It contains some of the most straightforward dialogue Mr. Anderson has written in several years. Even when he falls back on Plato to paraphrase him, as he often does, he may not match the Greek's simple eloquence, but he does not obscure the strength of these borrowed speeches with fancy phrases.

Moreover, he reclaims Xantippe from those who have dismissed her merely as a shrew and creates a loving, hard-used woman who is excellently played by Lotte Lenya. The imaginary Spartan king, well acted by George Mathews, is likewise a well conceived character, in spite of his strange desire to be addressed as "Stupid" and the incredible appearances he is forced to make in both the trial and death scenes after the Spartans have been expelled from Athens. Mr. Anderson also deserves credit for letting the parallels between the Athens of Socrates's last days and the contemporary world speak for themselves without being underscored.

EVEN so, "Barefoot in Athens" is a curiously gray and disappointing work. It is slow in getting started and awkward in some of its means. It lacks the needed fire. Although it is evocatively set by Boris Aronson, its direction is as unignited as its writing. Barry Jones is visually a fine Socrates. The humor and humanity of the great truth-seeker are his. All that his performance requires to become what it could be is the assistance of a text that is what it should be.

It is easy enough to describe a man as being great, but quite a different thing to demonstrate his greatness. It is this demonstrated greatness that is missing in Mr. Anderson's Socrates. He is shown as a word-juggler, a dangerous fellow to argue with. It is clear that he is a kind man, capable of quiet bravery, devoted to his city, and understandably trying to his family. Yet somehow he remains more trivial than sizable. The agility of his mind is suggested but not its dimensions. Although the gadfly is present, the philosopher is absent.

As a case in point take the final prison scene. Plato's version of that last day in Socrates's life is one of the

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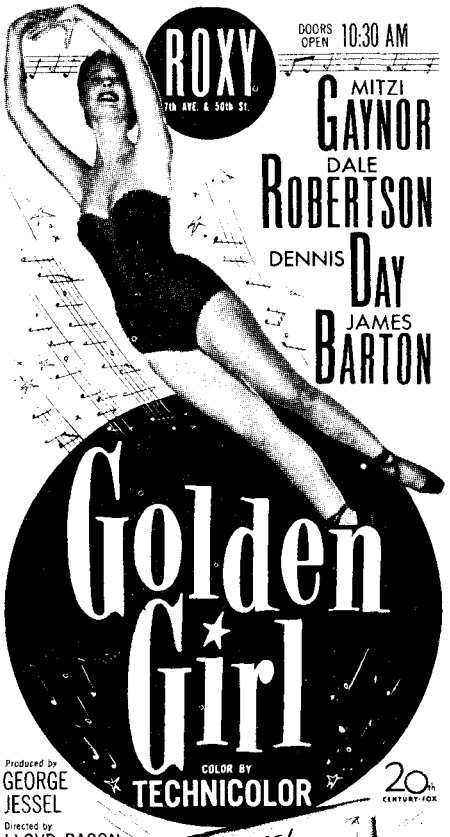

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most memorable of all death scenes, second only to the accounts of the Crucifixion in its majesty and eloquence. As Mr. Anderson writes it, the heart-tearing serenity and the glory of the old man's dying disappear. It does not matter that Mr. Anderson chooses to have Socrates die at dawn instead of at sunset after a day of noble discussion, as he did in Plato's account. Nor does it matter, I suppose, that Mr. Anderson drops his curtain before the hemlock has begun to work and hence feels free to supply a final speech of his own writing, omitting Plato's famous, "Crito, I owe a cock to Asclepius; do not forget to pay it." What does matter is that where Plato shows us a Socrates who, as a philosopher, spent his last hours seeking to prove the immortality of the soul, Mr. Anderson's Socrates dies not as a philosopher but as a loving father, a loyal Athenian, an ardent democrat, and a sentimental husband.

Plato's Socrates took a brief farewell of Xantippe and his children. Mr. Anderson's spends most of his remaining time with Xantippe. He dies with his arms around her, repeating a prayer to Pan that he used to say for her years ago. The prayer, which is a good one, runs: "Beloved Pan, and all you other gods who haunt this city, give me beauty in the inward soul, for outward beauty I'm not likely to have. May I reckon the wise to be the wealthy and those who need least to be most like the gods. Make me content with what I have but not self-satisfied. Let me give more than I get, love more than I hate, and think more of living than of having lived."

THAT is not the way Plato's Socrates dies. Neither, I suspect, is it the way Socrates would have chosen to die. Compare Plato's writing of the scene. In it Socrates dies in the company of his followers. Phaedo is speaking:

"He put the cup to his lips and drank the poison quite calmly and cheerfully. Till then most of us had been able to control our grief fairly well; but when we saw him drinking, and then the poison finished, we could do so no longer; my tears came fast in spite of myself, and I covered my face and wept for myself: it was not for him, but at my own misfortune in losing such a friend. Even before that Crito had been unable to restrain his tears, and had gone away; and Apollodorus, who had never once ceased weeping the whole time, burst into a loud cry, and made us one and all break down by his sobbing and grief, except only Socrates himself. 'What are you doing, my friends?' he exclaimed. 'I sent away the women chiefly in order that they might not offend in this way; for I have heard that a man should die in silence. So calm yourselves and bear up.'

"When we heard that we were ashamed and we ceased from weeping. But he walked about, until he said that his legs were getting heavy, and then he lay down on his back, as he was told. And the man who gave the poison began to examine his feet and legs, from time to time: then he pressed his foot hard, and asked if there was any feeling in it; and Socrates said, No: and then his legs, and so higher and higher, and showed us that he was cold and stiff. And Socrates felt himself, and said that when it came to his heart he should be gone. He was already growing cold about the groin, when he uncovered his face, which had been covered, and spoke for the last time. 'Crito,' he said, 'I owe a cock to Asclepius; do not forget to pay it.' 'It shall be done,' replied Crito. 'Is there anything else that you wish?' He made no answer to this question; but after a short interval there was a movement, and the man uncovered him, and his eyes were fixed. Then Crito closed his mouth and his eyes.

"Such was the end, Echecrates, of our friend, a man, I think, who was the wisest and justest, and the best man that I have ever known."

That is the Socrates of the "Phaedo." It is not the Socrates of "Barefoot in Athens." —JOHN MASON BROWN.

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SRL Goes to the Movies

SPECTACLE, SPECTACULAR, COLOSSAL

THERE is, I suppose, an almost inevitable sameness to the plot of every Roman spectacle, whether it be called "The Sign of the Cross," "Fabiola," or "Quo Vadis." Roman boy meets Christian girl, boy loses girl to her strange new faith, boy gets girl—and religion—in the grand finale in the Circus Maximus. The significant differences would seem to lie in how the spectacle is handled, the extent of the panoply and pageantry, the largess of the producers. How many more extras? How many more lions? How many more millions of dollars? M-G-M, as both their ads and publicity stress, have spared nothing in producing this version of "Quo Vadis"—twelve years in preparation, a cast of 30,000, a cost of $6,000,000. And so they have come up, naturally enough, with a picture that easily out-spectacles all the others.

Happily, sheer size is not the only accomplishment of this production. Also in evidence throughout its almost three hours' running time are moments of taste, a shrewd sense of dramatic values, and skilled picture making. Despite its length it seldom lags in pace. Its big scenes are well distributed, built up carefully and suspensefully out of the welter of detail surrounding the lives of the early Christians and of Nero and his court. Indeed, so rich and handsome are even the most intimate scenes that when, at length, the cameras swing to the vast perspectives of the Roman legions' triumphal procession through the courts of Nero, the mob panic in the streets of burning Rome, or up to the bloodthirsting crowds that throng the stands of the arena, the screen seems suddenly too small to hold it all. The spectacle threatens to burst out beyond the conventional frame lines and overflow the entire proscenium. One almost wishes that it could.

Adapted from Henryk Sienkiewicz's famous novel, "Quo Vadis" tells of Marcus Vinicius, patrician leader of a Roman legion, whose love for a beautiful convert to Christianity, Lygia, brings him into conflict with the corrupted despot, Nero. A host of minor characters—or they *would* be minor in a film of lesser length—crowds around these principals: Petronius, the urbane, cynical noble who holds Nero's lusts temporarily in check; Poppaea, Nero's scheming, sensuous Empress; Tigellinus, sadistic commander of the Praetorian Guards; Ursus, Lygia's giant protector; Plautius, a Roman leader converted to Christianity; Eunice, the beautiful slave who loves Petronius. No small part of the picture's interest is due to this cross-section of Rome one sees in these well-conceived and well-acted characterizations. The joint script by John Lee Mahin, S. N. Behrman, and Sonya Levin is one of the film's greatest strengths, except for occasional lapses into dialogue so artificial in tone and phrase as to be farcical.

Perhaps the greatest and most fundamental weakness of "Quo Vadis" lies in its choice of leads. The lesser roles are almost without exception splendidly played, with Peter Ustinov's Nero and Leo Genn's Petronius dominating the film most of the way. But Robert Taylor, though manly in his handsome military costumes, is scarcely the noblest Roman of them all— is scarcely even Roman. Through all the crowds and costumes of ancient Rome, he remains defiantly Midwestern in manner and accent, overwhelmingly the profiled matinee idol. While Deborah Kerr as Lygia is a mincing little Christian, facing every hardship in spotless gown and flawless coiffeur. If "Quo Vadis" fails to project its audiences back completely into the early Christian Era it is largely because its two stars remain so persistently and colorlessly of the twentieth century.

On the other hand, even the many scenes which do catch the appearance of the past (product of years of research and acquisition of props), rarely catch the *feel*. The pageantry remains a pageant, something lifeless and apart from human emotions—something special, like Sunday School pictures come to life. Only the most intimate scenes — Petronius's suicide, Acte's final encounter with Nero, the giant Ursus watching the horror of the arena—breathe with the life of humanity.

Perhaps that's the way it must be with spectacle. The audiences for them go knowing full well what to expect —or, at least, what to hope for. Scenes of terror and destruction, of torture and violent death. The same lure that brought the original crowds to the Circus of Nero, barely once removed. For them the rest is just a long stage wait, an extended preparation for the heady excitement that must follow. It would not do to know too well, or to believe in too fully, the victims of this exhibition. Far better that they be bloodless. And that there be a few choice words about peace and brotherhood at the end to redeem our own pleasure in watching this suffering.

At any rate, this is the plan that "Quo Vadis" follows to perfection. Filmed in Italy, it is a pageant on the grand scale, pouring across the screen in profligate profusion. Under Mervyn LeRoy's direction the crowd movements occasionally break in exciting patterns that shift and change and constantly fill the eye, while his intimate scenes have color and action. The film's superior Technicolor is used lavishly and well, sometimes dramatically, often for stimulating pictorial effect. Costumes and mountings are splendorous without becoming grotesque. The whole achieves a richness and scale unprecedented in films of this genre, and should prove once and for all that spectacles can be made successfully without the excesses and vulgarities of a Cecil B. DeMille.

—ARTHUR KNIGHT.

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The Browning Version: So accomplished a filming of the Terence Rattigan play about a stiff-lipped English schoolteacher that its basic sentimentality is almost acceptable. (*SRL* Nov. 10.)

When Worlds Collide: More good cataclysmic fun in science-fantasy about a new planet smashing into ours. (*SRL* Nov. 10.)

Across the Wide Missouri: What it was really like out on the plains with the Wild West men in 1829, based remotely on Bernard De Voto's book of the same title. (*SRL* Oct. 27.)

The Lavender Hill Mob: Alec Guinness as probably the world's most lovable bank robber. (*SRL* Oct. 13.)

The Red Badge of Courage: A translation of Stephen Crane's Civil War classic into what may well become a classic of twentieth-century American film making. Masterfully directed by John Huston; with Audie Murphy and cartoonist Bill Mauldin. (*SRL* Sept. 29.)

A Place in the Sun: Dreiser's universal values emphasized, his more dated polemics muted, in this well-acted remake of "An American Tragedy," expertly directed by George Stevens. (*SRL* Sept. 1.)

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Music to My Ears

A MID-CENTURY "AIDA" OPENS THE MET SEASON—STRAUSS SONGS, ETC.

IT WAS Giuseppe Verdi himself, an inveterate letter writer, who confided to a journalist about to attend the Cairo premiere of his new opera just eighty years ago: "All I want for 'Aida' is good and above all *intelligent* singing, playing, and stage production." The italics are the composer's, the underscoring of accomplishment Rudolf Bing's, in challenging everybody's idea of what a new "Aida" should be to give his answer in the true spirit of the composer's desires.

Perhaps one should deal first of all with the dazzle of Rolf Gerard's highly chromatic decor, which is sure to evoke disagreement, and just as sure to be with us for many a year to come (most of the rest of this century if history repeats). But any performance of "Aida" is fundamentally a musical experience; it can dazzle and bore, or it can look dowdy and sound magnificent—as we all too well know from the best of those heard in the last twenty years.

Bing, I think, operated with the soundest of instincts in building his venture round a sturdy cast whose vocal effort, in the composer's specification, was "good and *intelligent*" as a prerequisite to all else. Zinka Milanov is certainly the best singing Aida of the day, and Mario del Monaco is potentially a fine Radames if he can learn to say something with his voice as well as make good loud sound, and amend his acting ways to put his teeth into the role, rather than the role into his teeth. Elena Nikolaidi almost put the emotional focus of the opera on her Amneris by the splendor of sound and the surety of dramatic effect she produced; and George London was a virtual Lion of Judea in his physical suggestion of Haile Selassie and his proclamation of the vocal line for Amonasro. Jerome Hines is one of the highest High Priests (six feet four) in history with full booming tones, and there was worthy vocal work all along the line, down to Thomas Hayward's bit as the Messenger. Fausto Cleva's conducting had many virtues of sincerity and good will; but he still seems awed by his surroundings, unwilling (we still think he is able) to cut loose and make the conductor's desk the focal point it should be.

The total effect of this "Aida" (some who came away with the retina still dancing with the impression of seven contrasting pictures thought it might better be spelled "Eye-ida") is warmly complimentary to Rolf Gerard's resource as a contriver of operatic imagery, especially in consideration of the special problem of the Metropolitan stage. Shall one adapt the stage to the opera, or the opera to the stage? Accepting Verdi's credo of "good and intelligent" it seems to me that Gerard has acted with admirable art in shaping his treatment to a kind of massive but not overly specific scheme that looks well on the Metropolitan stage, rather than an academic "Aida" that would look well everywhere else but. Even in reversing the usual treatment of the temple scene and having the statue of the god *between* the audience and the singers, he is working for sure musical, as well as scenic, purpose.

A digression on the subject of scenic art and verisimilitude may be pardoned at this point. As recently as eighty years ago, when "Aida" was new, photography was barely known, the moving picture a mere chimera, television an improbable fantasy. Thus when a designer undertook an Egyptian scene he was honor bound to provide his viewers with a realistic rendering in Baedeker-like detail. Our enlightened (in this respect at least) age doesn't require quite such literal representation to set its mind along required lines. Hence a designer can, as Gerard has, concentrate on the evocation of mood and the fulfilment of musical purpose as his predecessors could not.

As to details: the costumes for Radames are a little too much form-fitting and beachwear-like for my taste (all right while the form is Del Monaco's trim one, but woe betide his successors), the "Nile Scene" is needlessly spare and unatmospheric, the long flight of steps incorporated in the judgment scene anything but practicable. (There will be altos to come, lacking Mme. Nikolaidi's mobility, who will mingle imprecations on Gerard with supplications to Ptah.) But these are fallible failings in a scheme of general excellence. Here is an "Aida" with a sense of hot sun and equally warm passions, of sharply opposed dramatic impulses and equally intense pictorial conflicts to replace one which has long been a community disgrace. The dancing of Janet Collins, the robust vocal effort of a real Negro chorus in the triumphal scene, the clean, effective direction of Margaret Webster and other incidents of this accomplishment — "good and *intelligent*." Next week, "Rigoletto."

* * *

In brief: Eileen Farrell's sumptuous singing of the last four Richard Strauss songs—"Frühling," "September," "Beim Schlafengehen," and "Im Abendrot"—was a high point of the visit by Thor Johnson and the Cincinnati Orchestra to Carnegie Hall. Written in 1948, they have the richness of thought, the intimate care for detail which typify Strauss lieder, down to a reminiscence of "Death and Transfiguration" as a personal l'envoi in the last. Johnson's orchestra did well with the elaborate texture save for a slip or two by the horns.

It has been quite a while—not, perhaps, since the advent of Zino Francescatti—that a new violinist drew such pure unsullied sound from an instrument as Toshiya Eto, the young Japanese artist, did at his debut. Along with this fluidity and luster went a sensitivity quite remarkable; equal, in fact, to an interesting performance of the Brahms G major sonata, no outspoken affair. Eto, barely into his twenties, is as yet not a wholly formed interpreter, but he could be an exceptional one.

For her first performance here with orchestra Gina Bachauer chose the D minor (No. 3) concerto of Rachmaninoff, whose customary champions have been either the composer himself or V. Horowitz. She could scarcely be called the winner and new champion in this contest, for her inclinations were for fast footwork and a scientific plan of action rather than a lethal punch. Bachauer made some points effectively, but on the whole was overmatched.

—IRVING KOLODIN.

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TV and Radio

TOMORROW FROM OUT OF THE PAST

IT WOULD seem that the new 1951-52 season has solved radio and TV's crucial problem of program material supply. Sponsors, networks, agencies, and independent producers, their hearts formerly failing them from fear of the drought of properties and ideas closing in on their options, may now breathe freely in certain expectation of infinite thirty-nine-week cycles. Their future has been saved by the past with its great show people.

If you happen to live within dialing distance of any one of the ABC radio network's two hundred stations (and who does not?— "everywhere you go there's radio!") you may tune in Tuesdays and/or Thursdays at five minutes before six in the evening and hear about two minutes of the rescue formula. Before and after these precious minutes you will have to listen to another hundred and twenty seconds of rather erotic feminine sighing which climactically gasps its way to a panegyric for the "breathtaking flavor" of Dentyne chewing gum.

This is the commercial. Blow away the bubbles, and if you're lucky you'll hear a slow-drawling Oklahoman say, "Well, all I know is what I read in the papers." This, of course, is Will Rogers, the voice of Will Rogers, recalled by tape and stylus from his past beyond Point Barrow, where he crashed, fifteen years ago, with flier Wiley Post, in Alaska.

The Rogers estate has made available for nine weeks, so the press release says, recorded excerpts from the "vast collection of Rogers celebrated radio broadcasts." These will be released in the twice-a-week five-minute program periods.

Sunday nights, over NBC's radio network, you can hear the voice resurrections of such earth-vanished show business greats as John Barrymore, Sir Harry Lauder, Al Jolson, and Joe Schenck of the once lustrous vaudeville team Van and Schenck. You can hear them on Eddie Cantor's new half-hour of disc jockeying.

The Rogers estate presumably collects a fee for permitting the American Chicle Company to summon up the gum-chewing shade of the legendary lasso-twirling Ziegfeld Follies cowboy-philosopher. The records Mr. Cantor spins cost him nothing, I suppose —the networks feeding Mr. Caesar Petrillo's musicians' union kitty for the rights to air them. In both cases, however, it is the dead who perform, and it is they who point the way to broadcasting's tomorrow.

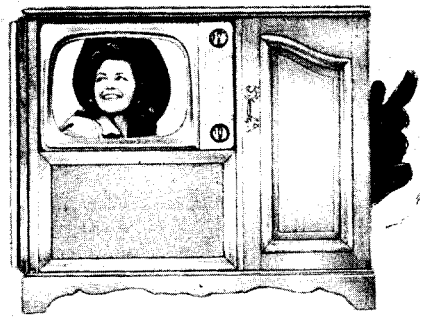
Let the drama steam dry up, the quizzes languish; let the comedians discard their writers like squeezed lemons. Each audio-video decade becomes merely the arsenal of memory for the next. Amoeba-like, cell-dividing, self-perpetuating, the industry feeds itself its own material, endlessly regurgitating in the present the best of its past. Time marches on and on. The material need not even be good: it need only be gone. As each man contemplates his own lost youth with interest in direct ratio to distance, so will the jokes and songs and sketches we heard and watched casually fifteen years ago take on special subjective fascination fifteen years hence.

That the past is potent the Will Rogers show testifies. Curiosity seeks it out. Between two recent gasps of "breathtaking flavor" on an early broadcast of the series, the humorist kidded dust storms that bury civilizations. The lines rang the Depression bell; they echoed down the corridors of the dirty Thirties. Will complimented the Midwest on having developed to the point where it was good enough in the Lord's sight to be buried. He talked of plowed under ground and of future ages digging up the ruins of twentieth-century banks and contemplating "ancient men, money changers, who lived by interest alone."

He was droll, dated, and yet contemporary. This slow, plain, chuckling talker would capture attention today even if we did not know his name was Will Rogers. I'll be coming back for more. The "best" of Will Rogers is worth searching out.

Mr. Cantor's Sunday night museum of show business, on the other hand, is alloyed. The lesser grade metal, I fear, is Mr. Cantor himself. He reminisces and tells anecdotes about the celebrities whose records he plays. What a wonderful opportunity is here to do a bit of honest biography! During forty years of show business Mr. Cantor has met, played poker, and worked with a galaxy of luminous contemporaries. He should be able to draw the curtain and tell real, behind-the-scenes tales and make some shrewd evaluations.

Eddie Cantor has moved so long, however, in a press-release world that very probably he believes it. Quite likely, he has forgotten the authentic memorabilia and remembers only the



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"great trouper" cliches, the tired Scotch tightness jokes about Sir Harry Lauder, and the chestnuts of how Frances Gum or Glum became Judy Garland, etc.

This case of press agent amnesia makes Mr. Cantor very dull to listen to on his half hour of show business. If he will not or cannot play it straight and give us the real lowdown he ought to cut his between-record chatter and spin more oldies.

John Barrymore doing a soliloquy from "Hamlet" is rare and very worthwhile. Sir Harry singing "I Love A Lassie" again and "Stop Your Tickalin' Jock" is priceless—for them as remember as well as for them as never heard him. Mr. Cantor spins live celebs, too. Rudy Valle breaking up in laughter, cutting a record of "There's a Tavern in the Town," is an interesting "inside show business" experience. Jolson, Belle Baker, Van and Schenck bring back that old-two-a-day flavor, which is so agreeably cornier than vaudeville's modern video counterpart.

Comes an interesting thought. How much of Eddie Cantor will some unknown great of the future, now hatching on a circuit, borscht or electronic, consider good enough to spin twenty years from now? Or Milton Berle or Arthur Godfrey? Will some future reviewer consider our top ten Nielsen stars worth recapturing? Stars of today I'd like to hear twenty years from now? Sid Caesar, Herb Shriner, Ann Shelton, Groucho Marx, Goodman and Jane Ace. . . . You name yours.

—Robert Lewis Shayon.

FICTION

(*Continued from page 18*)

her problem the harsh common sense of their shrewder father. All of these events are set forth in a light, brittle, almost mincing manner, fitting to the garish atmosphere of the London of George I. Miss Ponsonby's novel is a comedy of manners, but it is not an engaging one, nor is it really spirited. The Jaspards seem on the whole a tedious lot, interested exclusively in their various appetites and maintaining no apparent relationship with any of the other realities.

—Nathan L. Rothman.

A FLIGHT OF FALCONS. By Françoise d'Eaubonne. Translated by Naomi Walford. McGraw-Hill. $3.75. "He stood six foot four and his skin had the freshness of a newly baked loaf; his hair was golden, his shoulders might have forced the gates of the Tower of London. I think most dignity lay in the line of temple and in the curve of his fine muscular lips—a curve as eager as that of a storm driven wave. . . ." The subject of this fulsome description is one Anthony Oldhorse, a sixteenth-century Cecil Rhodes who carves himself a private empire in Portuguese India. Mlle. d'Eaubonne writes in a similarly luscious fashion about the other characters in her picaresque narrative. She is heavily partial to gustatory adjectives, referring to complexions in terms of nectarines, Dutch cheeses

—*F. Perrault Harry.*

Françoise d'Eaubonne—"luscious fashion."

(red and white), milk, burned bread, stewed peaches, etc. It's enough to make your mouth water.

Once the reader has acclimated himself to the novelist's luxuriant style he may find considerable entertainment in "A Flight of Falcons." Mlle. d'Eaubonne deals with a comparatively obscure corner of Renaissance colonization—the early European development of Calcutta and Goa at a point in history when Portuguese control was deteriorating. Her protagonists are a quartet of dissimilar adventurers who help further this deterioration. In addition to the aforementioned Oldhorse they are a French hedonist, a Jewish mystic, and a Flemish agnostic, who acts as narrator.

"'A Flight of Falcons" is a more reflective historical novel than most. Mlle. d'Eaubonne is evidently familiar with the intellectual history of the period, and attempts to integrate the anti-Aristotelian views of two early empiricists, Bernardino Telesio and Tomasso Campanella, into the plot. There is too much incident for the philosophical thread, however, and it becomes lost in a welter of action and purple passages. —Martin Levin.

THE VIKING. By Edison Marshall. Farrar, Straus & Young. $3.50. This novel gives the impression of the author having done a vast amount of research of Viking life and lore. Only an authority can vouch for its accuracy. The real trouble is that the story is fairly cluttered with intolerably dull Viking theology, customs, soothsaying experiences, and such terms as

Your Literary I.Q.

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Mrs. F. Lansing Stebbins, of Elizabeth, New Jersey, asks you to identify these mythological characters, whose initials will spell out the name of an outstanding magazine. Allowing five points for each character and thirty for the name of the publication, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 46.

1. This Roman deity devoured all his children except three.
2. He felt the weight of the world.
3. Sleep was his twin brother.
4. She was the muse of astronomy in Greek mythology.
5. He was the great god of ancient Egypt.
6. She was changed into a laurel.
7. Venus and Proserpina both loved him.
8. He was the God of the Dead in Hindu mythology.
9. He held court in the Infernal Regions.
10. Her musical husband went to the Infernal Regions to rescue her.
11. He was the patron of the handicrafts in Roman mythology.
12. He was an early aviator.
13. This muse invented the double flute.
14. He was chief of the Scandinavian gods.

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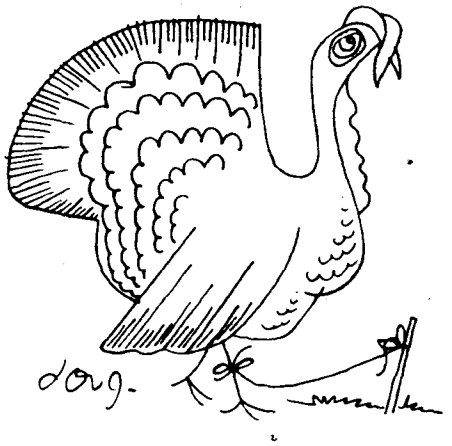
Magic Fish, Dragon's Fang, Odin's Fang, Black Stone, Berserk's Way, Fey, Souls, and the like, endless in number, all with capital initials. They clog the narrative, which is none too exciting in spite of adventure and violence and a love romance between a super-sturdy male, and a virgin at that, and a frailish heroine, ditto. Indeed, the affair between Ogier, ex-slave, and Morgana, Welsh princess, the one a worshipper of Thor and Odin, the other a Christian, seems out of consonance with the times and the cruel virility of the characters. It was a time when the Viking depredations on commerce and on weakly defended lands called forth the prayer of Christendom: "From the fury of the Northmen, deliver us!" An invasion of England forms part of the picture, which is graphic enough, coming as it does from the pen of a practised novelist. All the same, this sort of novel is not Mr. Marshall's cup of tea—nor perhaps that of his regular reader, who is, I think, apt to yearn for the kind of entertainment he has offered him in the past.

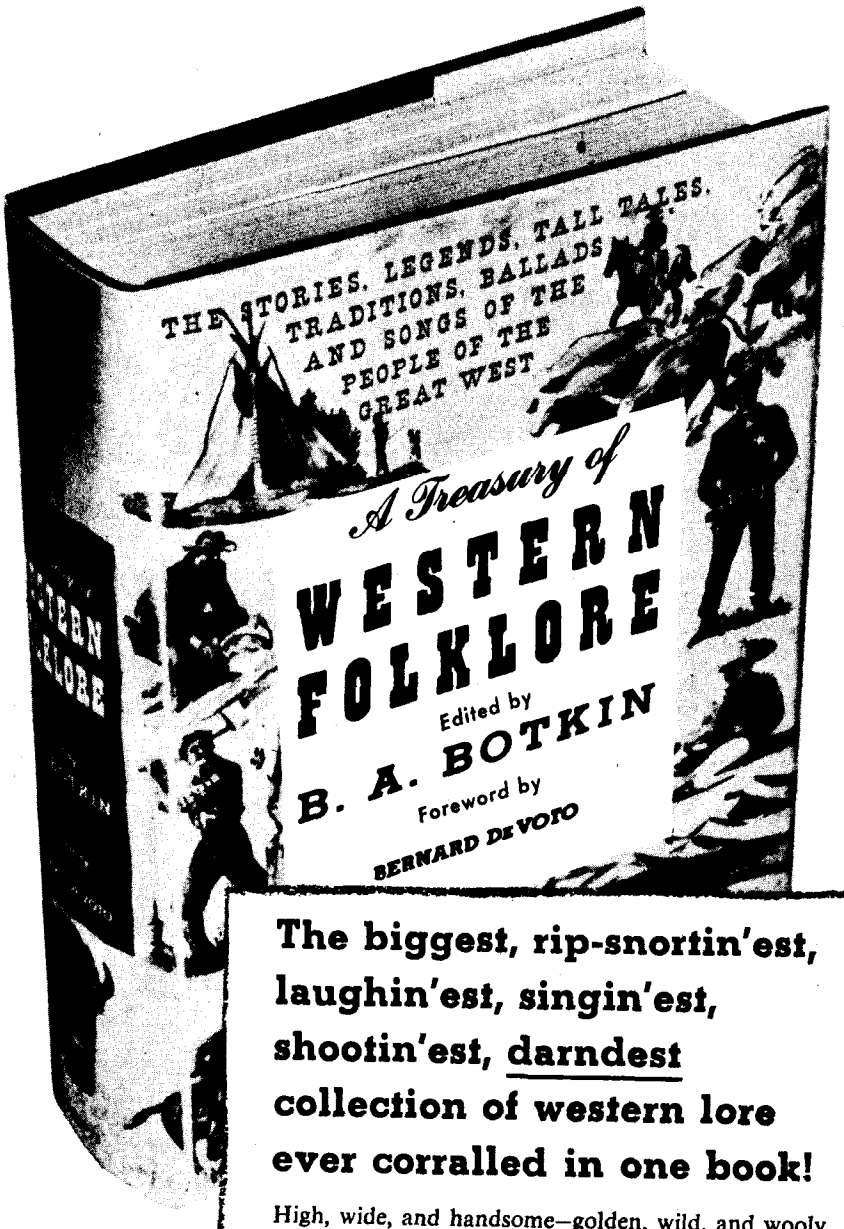
—JOHN FALCON.

RED LION INN. By Robert Payne. Prentice-Hall. $3.50. With a background of London at the time of the Boer War, this is a violent and vivid book with an almost Dickensian richness of detail and a total lack of Dickensian humor, Mr. Payne has done a competent job of thinking his way back into the scene of his period but is not so sure of his ground when it comes to his characters' emotions and motives. The two beautiful sister heroines are the daughters of a respectable tavern-keeper and his shadowy invalid wife, in the dock district of the East End. Strictly brought up, the girls are yet accustomed to help out as barmaids on a busy night and seem to be a strange mixture of Victorian innocence and Michael Arlen's erstwhile brand of—shall we say—impulsiveness.

Mr. Payne throws away a highly promising beginning in favor of a highly colored romance between a painter and Ursula, one of the sisters. The painter picks her up in the crowd on Mafeking night and takes her home to his rooms, where without much ado she settles in as his mistress and model. Disowned by her family, she lives there with him through a series of tempestuous quarrels and a lot of temperamental behavior until his exuberant promises of marriage evaporate into desertion in Paris.

The other sister, Rachel, has founded a slightly more formal love affair on a sudden passion for a young man who happens to sit next to her at a music hall, and who is then swept off to a family supper party by her unaccountably complacent father;

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—*Jacket design by Paul Galdone, from "Cop."*

Henry comes to tea in the East End, airs his Socialist views, and introduces the spellbound Rachel to the works of George Bernard Shaw. Shaw himself is an invited guest at their wedding feast at Simpson's, and there is Shavian conversation, to the scandal of the conservative waiters. After which, Rachel, emerging as a bride into the Strand on Henry's arm, remarks, "Well, this is it!"

The book has little pattern, being rather a series of colorful episodes. In one of these Shad, brother to the girls, ships out to China and encounters the Boxer Rebellion and brings home a Chinese bride, rescued from a palace in Peking. Probably the best reconstruction of mood and scene is a delightful account of a music hall program at the Tivoli, where Marie Lloyd worked her mysterious magic with an adoring audience.

—ELSWYTH THANE.

COP. By Jack Karney. Holt. $3. Periodically the politician, the journalist, or the novelist rediscovers for us "the shame of the cities" . . . poverty, crime, and corruption. The surprising thing is that, though the boys haven't come up with anything new since Lincoln Steffens first explored the subject, we never fail to be shocked. This year Mr. Karney, with his third novel, "Cop," is running in a field crowded with big-time competition. The Kefauver Committee with its revelations, the police bribery cases in New York, and similar disclosed peccadillos in other major cities have grabbed off all the headline space and the television time. Mr. Karney will have to content himself with a notice on the book pages.

This is too bad. "Cop" is a solid, workmanlike job. Mr. Karney, who works in the District Attorney's office in New York, has written a knowledgeable novel about the day-to-day life of one of New York's "finest" who became involved in the bribery, graft, and shakedown rackets that flourish, if news reports can be believed, in every city. Born on the East Side of New York, Joe Polan joined the police force primarily because it offered a good steady job. He also had a standard assortment of ethical values—loyalty to his friends, a distaste for force and brutality, honesty in money matters, and a strong desire to get ahead. Mr. Karney's purpose, or at least his accomplishment, is to show us how all other values go down before that last one in the world of the cops.

With much authentic detail about precinct station life, the routines of patrolling a beat, and inner departmental politics the author reveals the network of corruption that links our enforcement offices with the world of gambling, organized prostitution, hoodlumism, and large-scale racketeering. There are, he implies and we may presume, honest cops. But neither he nor the headlines do much to document this fond hope. Joe certainly starts out as honest and well intentioned as one might wish. He ends up inextricably caught in the system of graft and corruption, and, finally, its bloody victim.

As a novel "Cop" suffers from too facile an author's hand with melodramatic contrivance though there are many warm touches about life among New York's slum dwellers. As document it is a straightforward, believable, and disheartening picture.

—EDWARD J. FITZGERALD.

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THE BIG PLAY. By Elinor Pryor. McGraw-Hill. $3.75. In this big, tough, sprawling novel Miss Pryor captures some of the excitement and violence of oil operation in the American Southwest. The daughter of an oil producer, she must have watched many a column of "black gold" shoot over the top of a derrick, for her background is authentic and colorful. During the booming Twenties, when Texas and Oklahoma were producing big gushers and bigger millionaires, Brock Catlin, an uneducated but ambitious tool dresser, got his start. Possessed of courage, nerve, and a gambler's instinct, he parlayed his first well into an oil empire.

Early in his ascent Brock made the mistake of marrying a waitress in a public ceremony on the stage of a movie theatre. While Billie King could rough it in the oil fields she was unequipped for high life in the oil metropolis of Tulsa. Her failure to climb with Brock led to resentment, alcoholism, and divorce. There was, of course, another woman, a rather shadowy figure who disappeared without leaving a ripple. And there was the inevitable business rival, head of a big oil company, who succeeded in ruining Brock during the slump that followed the good times. But overnight Brock made his comeback (and thirty million dollars), took his children on a South American cruise, and was restively enjoying his retirement, when Pearl Harbor caught up with him.

Miss Pryor is at her best when she describes the raw boom towns, the development of spectacular oil fields, the struggle for power between independent wildcatters and big oil companies. Unhappily, her creaking plot does not measure up to its setting.

—Ray Pierre.

INTRIGUE IN BALTIMORE. By Janet Whitney. Little, Brown. $3. Mrs. Whitney, known for two previous historical novels of the lighter type, a biography of Elizabeth Fry, and an excellent edition of the great Quaker classic "John Woolman's Journal," now presents us with another costume drama, set in the turbulent year of Lincoln's first election.

Roger Bathurst, born heir to a rich estate near Baltimore, but brought up in Ireland to be a well-mannered, genial, upper-class Fenian, comes back to claim his heritage, only to find it encumbered with a villainous uncle, a scheming aunt, and various pretty girl cousins.

Roger then enters into the life of a young man-about-town, leads the match-making mothers a merry dance, and is finally railroaded to Springfield, Illinois, so that he can meet Lincoln. This first meeting converts him to the side of the North, the Republican Party, and the Union. After a prison term contrived by his uncle, and complex adventures trying to free the violet-eyed, slave-girl mistress of his cousin John, he saves the Great Emancipator from a plot against his life arranged by the young Southern bloods of Baltimore, and visits Washington for the inauguration, only to return to his heritage and the cousins of his choice.

This author is no novice at story-telling, and she moves her gaily colored pasteboard figures deftly through the swift drama she has designed for them, but it is only the costumes that are gaily colored. The characters are black and white, good and bad, with no inconsistencies or deep spiritual conflicts, save perhaps for John, who destroys himself with alcohol and a bad marriage.

But in spite of these flaws the book has merit and will find readers: women readers who want a love story that will not offend them with four-letter words; that maintains the unrumpled crinoline and discreet lace drawn over the unemphasized bosom; that does not let soul-searching, complex psychological relationships or philosophic doubts interfere with practical romance.

—Shirley Barker.

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BOOKED for TRAVEL

TALLULAH THE TOURIST

SALTED AWAY in our personal archives are the notes we made some weeks ago of a visit to Miss Tallulah Bankhead, of Poundridge, N. Y., on the occasion of her recent excursion to London and Paris. We have been delayed by our own travels and one thing or another, but it is high time we pass the story on to you before it becomes an undetachable part of our memoir.

Miss Bankhead has a nifty house with a swimming pool up near this Poundridge place, and we were guided to the estate from the village by a chauffeur named Sylvester who drives Miss B.'s convertible Cadillac. Once on the grounds we were set upon by an Hungarian sheep dog named Donny, a French poodle named Daisy, and a maltese named Dolores. As we forged our way into the living room, the pack baying at our heels, we were met by a precocious parakeet named Gaylord, who took up a position on our shoulder.

It was in this zoological tableau that we shook hands with Miss Bankhead, who wore two blue sweaters, a whopping diamond pin, tan slacks, a whopping aquamarine ring, and blonde hair. She said Donny was named after Donald Cook, with whom she had appeared in "Private Lives," Daisy was named after somebody named George Kelly, who was fond of saying "Oh, she's a daisy," and the parakeet was not named after Gaylord Ravenal. "It is named after a dear friend of mine, but that you will read in the book." Miss Bankhead is writing a book with the help of Richard Maney. It will be published by Harper.

"I also have a dahling mynah bird named Cleo who says, 'Huh, huh, who are you?' He won't talk in front of my friends. He says, 'Who wants to talk to a bird?' The maltese is called Dolores. I will have you know St. Paul had one."

Since Tallulah the Tourist was the role which particularly interested us, we pressed her along these lines, and she said, "I loathe sightseeing. I haven't gone sightseeing since I was in school in Washington and I had to go. I was in London for eight years, and I've never seen the Tower of London. This time most of my friends were in Scotland or the south of France or at this Venice party. London hasn't changed, I'm still on the front pages. No one can make more fuss than the English if they like you. I got a letter from a ten-year-old boy. I had fifty bouquets. NBC counted them. Half of them had no cards. They gave me an ovation. 'Tallulah!!!' they shouted." She threw back her head, roared like an umpire behind the plate.

"I hope you don't mind my going on like this," she said. She was standing in front of us talking and swaying, reaching down every few minutes to pull a new cigarette out of the box. "I think it's just good manners to talk a lot. I don't know all these brilliant conversationalists. Everyone's so frightfully dull." She held her left elbow with her right hand, hunched her shoulders, and blew smoke to the ceiling.

"The English are so sentimental they're ashamed of it. The front pages kept track of everything we did. Only three papers over here even mentioned the fact that "The Big Show" was being broadcast from London. One of the London papers called it 'The Bug Show.' My so-called friend Max Beaverbrook told his paper to pan it. He had just paid £4,000 for part of my life story. He just panned the show to cause controversy. Go ahead and print it. I'd just adore for a paper to sue *me* for a change. Beaverbrook once said that there were three people in the British Empire who were front-page news: the Prince of Wales, Shaw, and Bankhead."

As for France, Miss Bankhead feels that it is set up to show everything in shop windows. "You've got to get inside England," she said. "We miss the humor of a people if we don't understand the language, and I think the English are the funniest people in the world. I just adore the British. It would be a wonderful thing if they opened up a bit. Every race is different. You know the Latins are all over the place. Americans say, 'Hello, pal!' If we could move the whole of England over here and vice versa it would be the best thing that ever happened to us. When a Briton opens up, God help you. Deep inside I think the English are perfectly willing to give us all a chance to know them. They have that very extraordinary sense of the ridiculous. God knows how many Britons have that awful hearty, boring, haw-haw humor. Like our Rotarians."

WE ASKED Miss Bankhead how she thought Americans would find Britain and she said, "Much better than the poor Britons. People who go to England ought to take things with them. Or maybe they ought to send

Tallulah Bankhead—"just good manners to talk a lot."

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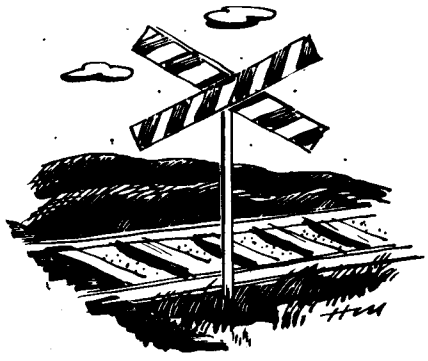

back through CARE as much as they eat. I'm not saying I'd ask debutantes to go over there for a high time. If that's what they're going over for they bloody well ought to stay home. There is a great list of things to satisfy them. I did go to St. Paul's. I went one night and walked behind that big column and said a prayer. Not for the London papers I assure you. I just got in the car that night to see the lights and the Festival and I stopped at St. Paul's. Well, they'll enjoy that, and the wonderful theatre, not that I'm a theatregoer, and there are some very charming nightclubs—Ambassadeurs, Caprice—a kind of chic Sardi's that attracts people of the theatre and what we call cafe society."

As for France, Tallulah said, "If I don't go out in America to look for Americans why the hell should I go out to see them in Paris?" She did make one journey, a sentimental sidetrip to the Ritz Bar. "It was the wrong bar. Completely empty. I hadn't been to Paris since 1931, and now I never want to go back." We asked why, and she said, "That first, fine careless rapture you can never quite recapture." She dipped for a cigarette. "I've got all these books in the library—which I'm sorry to say I now call the television room. I have no desire to leave this beautiful house. I think you go through phases. I used to dance a lot. Then I took up the Giants the year they won the pennant, and I've been going through this dither for fourteen years."

We got up to go, and Miss Bankhead said, "Don't let Dolores out. Cars are always driving up, and I'm afraid she'll be run over. The other girls are used to it." She picked up Dolores, the maltese, and walked out with us. We got in our car and she said, "I always stand in the door and wave as people go around the driveway. You look over and wave back only don't look too long. There's a ravine on the other side of the road." We spun around the circle driveway, looked over and saw her standing there in the doorway, that diamond pin sparkling in the porchlight. It was a whopper.

—HORACE SUTTON.

TRAVELERS' TALES

LEFT BANK, RIGHT BANK. By Joseph A. Barry. Norton. $3. It is doubtless a fortunate thing for Mr. Joseph A. Barry that *The New York Times Sunday Magazine* has a preoccupation for stories about Paris. Mr. Barry is chief of the Sunday *Times*'s Paris bureau, a capacity which has given him an opportunity to collect a number of essays about life in Paris, many of which were originally prepared for the *Times*'s Sunday offering. You will perhaps recall his piece about the Flea Market where the frugal French peasant and the prodigal vacationing American rub elbows in the giant bargain hunt. Or his story about the fashion world of Balmain, Piquet, Lanvin, Dior, *et. al.* It is they, not Eisenhower, who will decide "once their frenetic minds are made up, where the line will hold." And don't forget the American buyer. "Neither the fear of war nor Swedish flu keeps her home." To my mind Mr. Barry has done his best work on the Riviera—"Paris Beach." The visitors are "like children touching the pastel dust on butterfly wings hoping some of it will stick to their fingers." His satire is devastating. He finds Eden Roc and its pool like the seal house in the Bronx Zoo; and only the Aga Khan remains unchanged since the Twenties. He is still worth his weight in gold. This is a great poke in the ribs at Paris, more particularly the Americans of Paris, (including the Paris Beach). It is also a chronicle, in a way, of Mr. Barry's love affair with Paris, which holds as well for all who have seen the graceful lines of her granite, tree-shaded face.

BAEDEKER'S NORTHERN BAVARIA. By Karl Baedeker. Macmillan. $2.75. The little red book with the

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soft cover, the familiar imprint, and the place-marker ribbon is back. For his fourth book in the English language series published since the late war Baedeker has chosen the northern chunk of the American occupation zone, or at least a good part of it. The place names covered here will cause former Army and Air Force members to perk up sharply: Frankfort, Aschaffenburg, Wurzburg, Schweinfurt, Bamberg, Bayreuth, Nuremberg, This postwar series is comparatively free of the former tendency to fill the text with roadblocks of parenthetical abbreviations. The path is smoother, the reading easier, the notes on history, as heretofore, are condensed in agate type. The English is smooth, undistinguished, and a good deal better than many translations that have come to this desk in the past few years. Occasionally Baedeker has dropped in a nugget of fatherly advice, sometimes in quaint language: "Bills should be asked in good time so that they can be examined in leisure." The most startling thing about this Baedeker is the undercurrent of nationalism which flows through, quietly, but unmistakably. Allied bombings are referred to as "terrible," damage is called "frightful." In discussing Wurzburg Baedeker says, "In a single night, 16 Mar. 1945, when the war was already decided, this part of the city was almost completely destroyed . . ." Baedeker has always had the dignity and the utility of a dictionary, and a lexicographer can permit himself no subjective thinking. But even more alarming is the appearance here of that same theme one hears so often in Germany—excoriation of the Allies for the bombings and the refusal to accept guilt for the hostilities.

DENMARK IS A LOVELY LAND. By Hudson Strode. Harcourt, Brace. $4.75. Having written previously of Sweden and Finland (among other places) this work on Denmark leaves Mr. Strode, an apparent Scandinaviaphile, with three down and one to go. What he likes about Denmark is its "wholesale state of general welfare." It is interesting to discover that the freest people live in the oldest monarchy. This is no guidebook, but Mr. Strode does go guiding to the extent of seeing that one is well fed and well entertained in the lively city of Copenhagen. The book is not all party, however, and there are many serious words on Danish industry, on Danish cooperatives, and on Danish social benefits. The U. S. is sixty years behind Denmark in general insurance against sickness. Even a foreigner pays no more than $3 a day for doctor, nurse, hospital bed, and meals. —H. S.

UNRECOGNIZED POWER

(*Continued from page* 11)

religious faiths, but we Christians are prone to this. If we are honest, then we must confess through grim and unhappy lips I never mix religion and politics, knowing in our hearts that we thus deny the Lord of Life.

When we are thus so pitilessly exposed, we might as well go further and ask ourselves what is the true nature of our belief. Do we believe that there is no God at all, and do we persist in religion as a social habit? Do we believe in God a Creator, but not a Father, Who has a divine pattern for the world? Or do we permit ourselves the monstrous belief (widely held I believe) which is the rationalization of faithlessness, namely that God once had a divine pattern but has forsaken it! It is in this state that we are most impotent, creatures of despair; and the unfailing proof of our impotence is the drying up within us of the power to love, except perhaps in the intimate circles into which we retreat. No wonder, then, that in our moments of vision we are appalled by the immensity of the solution of love, having lost the power to love. Our only resource is then to return, with clear eyes and cold head, to our belief in the divine pattern, and to offer ourselves in obedience to the divine will.

Those of us who cherish the ideal of brotherhood, and of the oneness of the human race, observe with sorrow and fear the massing of forces and weapons. We have seen it all before; it brings us no comfort and fills us with profound distrust. We feel the urgent need for action, and often do not know what action to take. There is but one action to take, and that is to yield ourselves more obediently to the divine will. For one thing should be clear to men of faith; this is, and can be the only answer to the question, what must we do? It is obvious, then, that if we discuss another kind of activity, if we ask the question *what must we do under these or those circumstances,* we are then asking a minor question and seeking a minor answer. Our greatest resource, our greatest duty, is obedience.

THERE are, however, other resources, and one of the most important available to men of faith in their struggle to realize the ideal of human brotherhood is that sometimes powerful, sometimes weak, but always inextinguishable and divine implantment in human nature: the veneration for that which is called personality. This is the

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common ground on which the most diverse may stand together; on this ground, if the issue is made clear enough, all kinds of men will stand with us. I believe that the greatest skill is required in making clear the issue; and I believe that where great skill is used there will stand great numbers on the common ground, because of the irresistible power of this principle to move the human heart. Furthermore, as we have seen, this compelling principle becomes so entangled with others (named in what I have called the secondary vocabulary of war) that to strike men at the right spot requires uncommon precision. I believe, however, that when this precision is used, and that when the striking is done with skill, so that when men are accused they are not more angry than ashamed, and not more ashamed than penitent, then we may expect help from many and unexpected quarters.

But religious men, and especially those who belong to religious organizations, have yet another great resource and responsibility. That is, of course, to make their own organization a living example of brotherhood. Now in a world such as ours the greatest barrier to the realization of brotherhood is color. In our best moments, when we see our visions, we know, requiring no proof but that of our own convictions, that if color is a barrier to religious brotherhood, then the religion is corrupt, and its professors are hypocritical and disobedient. I have sometimes thought that the realization of such brotherhood, in countries where it is relatively easy to realize (e.g., the United States) might have a profound effect on its realization in countries where it is relatively more difficult (e.g., South Africa.) I have even thought that if matters came to an ultimate crisis in Africa (which almost all white people fear) it might be Christian American Negroes who would intervene, to re-teach that all men are the children of God, even white men. Therefore, while the practice of brotherhood may appear easier in some countries, its realization there is all the more urgent in the interest of their duty to the world.

In all countries, whether the practice of brotherhood is easier or more difficult, a great responsibility lies on all religious men to assert and to use their right to think, speak, and persuade. If prophets they can protest in the name of God; and if lesser men, in the name of morality and religion, and of thousands of others who think and feel as they do. We have in the reverend Gandhi an example of what an exceptional soul can do; but what a discipline of obedience he imposed

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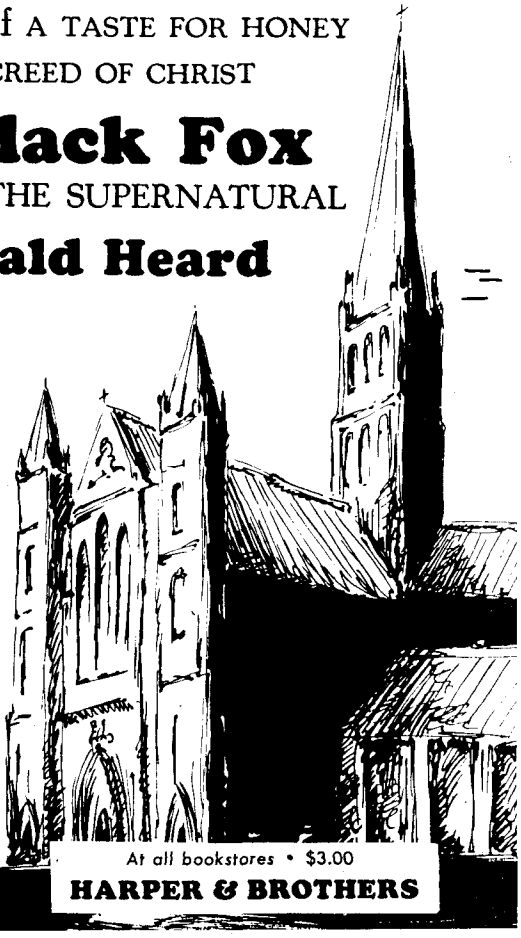

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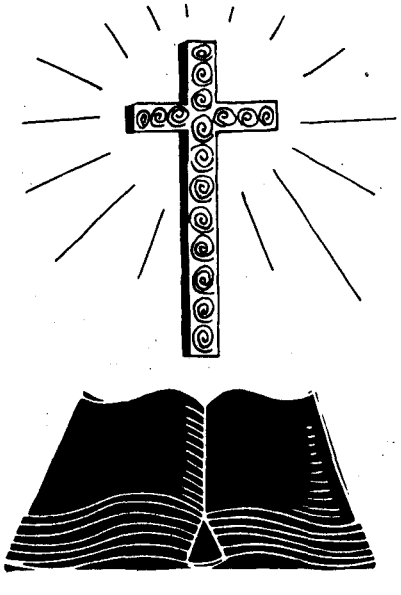
on himself before he became exceptional!

A world shaken by Christian revolution and a world contemptuous of Christian inertia are not true alternatives. The true course, which may lead to the first and cannot lead to the second, is for a Christian to give his life in obedience, so that through him may flow the creative stream of the divine. In him the stream of love is not drying up, but is active and regenerating. No matter how turbulent the world, he is not paralyzed by despair, for he recognizes within himself the operation of a power greater than all else. The drying up of love is the drying up of creativity itself, and the drying up of creativity is the fruit of disobedience. The state of the world is hopeless to us when we are hopeless; but when we are obedient, then we have hope for the world, having knowledge of the creative power. Nor does the turbulence of the world fill us with fear, for we have knowledge of it also, knowing that this ferment too is the creative power, denied, frustrated, opposed, but seeking eternally.

But most important of all, we have it on supreme authority that love can cast out fear. It is not enough to understand the meaning of this age and the irresistible nature of many of its turbulent forces; such understanding does not necessarily cast out fear nor prevent us from embarking on costly and dangerous plans that have no hope of final success. Just as we have freed our children, because we loved them and thereby conquered our fears, just so we can free the world and release for the good of all humanity the gifts and energies of its people. Then shall we come nearer to a realization of our dream of world brotherhood. Hatred and fear are the fruits of disobedience; but obedience flowers in love.



NEW EDITIONS

THREE volumes of "Methuen's History of Medieval and Modern Europe" have been issued by Barnes & Noble, and five more will follow. The books now ready are "A History of Europe: 911-1198," by Z. N. Brooke ($5); "A History of Europe: 1378-1494," by W. T. Waugh ($5.50); and "A History of Europe: 1610-1715," by W. F. Reddaway ($6). They are all readable, authoritative, composed in the light of recent scholarship, and written respectively by a late Professor of Medieval History in the University of Cambridge, a late Professor of History in McGill University, and a Senior Fellow of King's College, Cambridge.

The period with which Professor Brooke deals is not a popular one; it is improbable that even Otto the Great, who hurled back the Magyars from the Lech and founded the Holy Roman Empire, would be readily identified by many quiz-show contestants. Yet this period, which began with the gradual emergence of the West from the chaos that followed Charlemagne's death, and ended with the death of Emperor Henry VI; which witnessed the first three crusades, the great struggle between Empire and Papacy, and the twelfth-century renaissance in France; this period, so long dominated by the towering, saintly figure of Bernard of Clairvaux, which saw the rise of towns and trade as well as the founding of famous religious orders and the beginnings of long-lived universities—this period must be understood if we are to understand what came after it in the life of Western man. As Professor Waugh insists, when we reach his volume—and the insistence is probably still necessary—the view of the Renaissance that was held fifty years ago has been proved false. The Renaissance did not begin with the fall of Constantinople and the flight of learned men. "If there was a Revival of Learning, it occurred about the year A.D. 1000, since when human knowledge has never ceased to advance."

With Professor Waugh the average reader of history will probably find himself on ground more familiar than Professor Brooke's. In the year 1378 began the Great Schism. The Hanseatic League was at the peak of its strength. Charles VI was about to ascend the throne of a France that had declined sadly from its proud state at the start of the fourteenth century. Henry V of England would soon claim his French "inheritance," and Joan obey her "voices." Actors in the subsequent historic drama would include Habsburgs, Tamerlane, John Hus, Hunyadi, Scanderbeg, the Teutonic Knights, Ferdinand and Isabella, Columbus, Medicis, Sforzas, and Gutenberg.

Stirrings of nationalism and signs of a rising middle class would presage two of the forces destined to shape modern civilization. Burgundy would vanish from the scene as an independent power, and, while Charles the Bold's ambitious plans were being foiled by death, the Habsburgs would be busy "building up a ramshackle state" destined to last "four hundred years."

MR. REDDAWAY'S period is, of course, the most familiar of all. Beginning with the death of Henry IV of France, it ends with that of Louis XIV. Its earlier years are blackened by the ravages of the Thirty Years War, one of the most complex conflicts known to history; its later years compose the age of the Sun King. It is the period in which a Catholic priest, Richelieu, turned back the advance of the Catholic Counter-Reformation, dictated the future of Europe, and laid the foundations of French power; it is the period that saw Mazarin, following Richelieu's policies, place a glorious legacy in the hands of young Louis. With a few eccentricities of syntax and some unnecesary repetition—e.g., the account of the Fronde—Mr. Reddaway charts his course skilfully and instructively through many difficulties. I look forward to the remaining volumes of "Methuen's History."

With "Phineas Redux" (2 vols., $7), introduced by R. W. Chapman, illustrated by T. L. B. Huskinson, Oxford continues its publication of "The Oxford Trollope—Crown Edition," designed to be a lasting ornament of any gentleman's, or lady's, library. Mr. Chapman will find many readers in agreement with his opinion: "Among Trollope's male characters Phineas ranks very high." Whit Burnett's "The World's Best"—selections from the work of 105 famous living authors, chosen by themselves—is a fine buy at $2.95 (Garden City Books).

—BEN RAY REDMAN.

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HUMOR

(*Continued from page 21*)

best stuff in the previous four "Fun in Bed" books is irrepressible, full of spirit and consolation. There are games, gags, puzzles, and cartoons by such handholders as Thurber, Steig, Rea, Addams, and Dunn. Once you've had all of that you can take, you can switch to the amusing stories of Robert Benchley, Wolcott Gibbs, Ogden Nash, Ring Lardner, Donald Ogden Stewart, William Shakespeare, and someone listed on the front page as Many, Many More, all of whom make you feel as though they've got nothing else to do with their time but help you make it back to 98.6. "Dying is something definite," Scully says somewhere in this antibiotic, "but just horsing around waiting to get well is the ultimate irritant." Well, if you'll take the word of a man who flunked chemistry way back in 1940, I'd prescribe a tablespoonful of "The Best" *anytime* you feel like it.

THE OLD RELIABLE. By P. G. Wodehouse. Doubleday & Co. $2.75. This is only Wodehouse's forty-second book, to go by the bibliographical page, and it's a pleasure to report that the old man is still as funny as he was when he first put his nose to the grindstone a century or two ago. "The Old Reliable," which originally appeared in *Collier's* as "Phipps to the Rescue," is an account of the hijackings of the diary of a late Mexican actress, one Carmen Flores, a red-hot mama who apparently had her telephone number in half the address books in Hollywood.

As anyone whose eye has just once passed over the better columns of, say, old Lolly Parsons knows, a diary of this sort is worth its weight in—well, 50,000 one-dollar bills, a sum offered by Colossal-Exquisite, just around the corner from another Wodehouse movie factory called Medulla-Oblongata-Glutz. With that much blackmail lined up for the winner everyone in the book tries to get his hands on the diary, a tussle resulting in some wonderfully amusing mayhem.

The characters represent pure, unadulterated caricature: the English butler who can blow a safe as easily as he can out-Arthur Treacher Arthur Treacher for the benefit of society; a dull ex-film star who apparently had them wringing out their handkerchiefs in the silent days; a young girl who is in love with of all things a young man; among a number of others, a bold, intelligent woman, the

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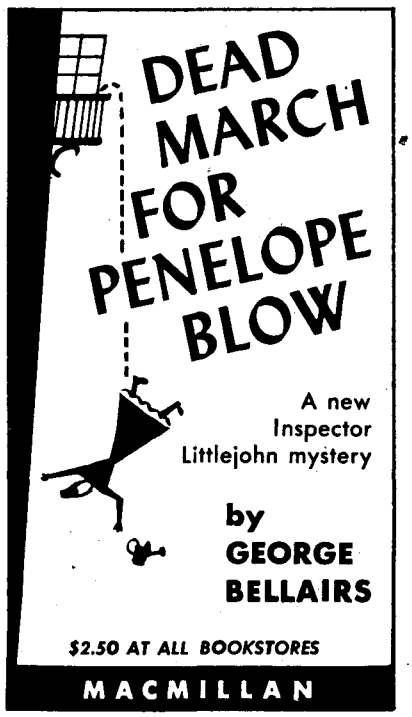
old reliable herself, who is on hand to make sure that everything works out fine by p. 217, the last in the book. It's a great deal of nonsense, I guess, but you've got to hand it to Wodehouse for the way he can shellac it with humor.

MANY HAPPY RETURNS. By Ted Key. Dutton. $2.95. Here are ninety-three pages worth of cartoons, none of which will be new to anyone who since 1943 has regularly read *The Saturday Evening Post, This Week, Collier's, Ladies Home Journal, The Philadelphia Inquirer, Better Homes and Gardens, The American Magazine, and Cosmopolitan.* Every one of the drawings has been exhibited on the pages of these magazines and newspapers.

On the basis of these cartoons, Key, to my mind, is a humorist occasionally, a joke man often. This is not meant to set Key up for fifty lashes, for he apparently possesses a keen ability to isolate the humor in commonplace situations. Often he'll reveal how sharply his eyes and ears work, as he does, I think, in a 3-panel cartoon of (1) a schoolgirl, her books flying, bursting into the house yelling "MO-THER!," (2) mother flying down the stairway in alarm as daughter again lets go with "MO-THER," and (3) daughter at last chirping "I'm home." Even though he can single out such an incident from a day's eavesdropping, Key will often fall on his face in an effort to bat out a gag. Still, if you happen to be in the market at the moment for more "yox" than real humor you'll like this book.

—B. K.



HOW TO KILL A BOOK

(*Continued from page* 23)

what the effect is on the bookselling business as a whole. What happens to the pattern of book-buying habits as a whole? What happens to the non-selections on our shelves—in which publishers have as much of a stake as we do?

"Is a large amount of book-buying money diverted each year into the book clubs because of special discounts? Do the publishers have a right to insist on maintaining a double-standard—one standard that makes it possible for book buyers to get plus value through direct mail, and a second standard in which they impose a fixed price?

"The result of all this, actually, is to convert the bookstore into the best possible argument for spending your book money with the book clubs. Because of this the booksellers have instituted a suit against the publishers and the book clubs in an attempt to put an end to the unfair and discriminatory practices.

"Don't think we relish this. It's absurd when you realize that booksellers have to go into the courts to compel publishers to do the things that will help both of us. We had hoped over the years that we might be able to persuade them that their own interest was involved in this to no less extent than our own. And some of the publishers as individuals would agree with us, but each seemed to feel that he couldn't take the step by himself. Well, this may not be the nicest way of doing it, but at least if we win it will give all the publishers an out."

* * *

WE DON'T regard ourselves as competent to pass upon all the non-literary complications of the lawsuit now pending between the booksellers and the book publishers. But, whatever the merits of the case, there can be no argument over the tragic lack of common ground between booksellers and publishers that has resulted in such an absurd and astounding situation as a legal war between two independent units of the same industry. Some publishers seem confident of victory. It may be appropriate to ask, victory over whom and what? Will victory for the publishers convince the booksellers that they ought to be happy? Will it convince them that all is now well with the economics of the book business? Will it add to the incentive for new people to open up bookstores? Will it convince the publisher that he is less dependent upon the good will of the person who happens to represent his retail outlet, a point of direct contact with the individual consumer?

Again, we take no position on the merits of the controversy, but we do find it symptomatic of the disunity and diffusion within an industry that requires the fullest measure of integration and cooperation among all its branches. It is symptomatic, too, of all other ills that booksellers, book-review editors, authors, and publishers themselves have talked about and worried about. Whether those ills go by the name of book dumping, metropolitan provincialism, high production costs, television, paper-bound books, or whatever, the fact remains that the common ground of all those who deal with books has yet to be defined. If it is argued that a really good book can survive any amount of trade disunity or mishandling, a possible answer is that there are perhaps better and less trying tests for the determination of worthwhile literature.

An important positive development is the establishment and rapid growth of the American Book Publishers Council. During the past few months the Council has demonstrated that it takes as its province the entire world of books. Despite its increased influence and prestige, the Council needs increased authority if it is to be effective in addressing itself to the specific problems troubling the various branches of the book industry. Perhaps such leadership might yet substitute a sober recognition of mutual interests for the pulling and tugging and mauling that is unfortunately so characteristic of an industry straining to stay alive. But before the Council can have the authority individual publishers may have to cross some individual Rubicons.

—N. C.

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WORLD WAR II

(*Continued from page* 15)

and the natives, to touch on the tiresome subject of logistics, and to endow his bluejackets, Gyrenes, and G. I.'s with personalities. Only the enemy, the most recklessly courageous fighters we have ever encountered, remain faceless automatons.

THE COMBINED BOARDS OF THE SECOND WORLD WAR: An Experiment in International Administration. By S. McKee Rosen. Columbia University Press. $4. Rather modestly, Dr. Rosen, who is simultaneously a professor of public administration and a high-ranking public servant in that fund-lopping terror, the U.S. Bureau of the Budget, calls his book "a study of an experiment in international administration." In so doing, he understresses, with the injustice falling mainly on himself, the compact meatiness, the timeliness, the keen perception, and first-hand knowledge that are all inherent in his skilful analysis of four non-military World War II agencies—the Combined Raw Materials Board, the Combined Shipping Adjustment Board, the Combined Production and Resources Board, and the Combined Food Board. On the Allied front these fought each other. Overworked Americans and British manned all four boards; and overworked Canadians were added starters on the latter two.

But the significance of these boards —and of Dr. Rosen's book—does not lie in the fact that Allies squabbled in conferences or that home-front agencies jealously guarded their sovereign

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
KILL AND TELL *Howard Rigsby* (Morrow: $2.50)	Private Op Tim Wilde arrives in Calif. oceanside town as client's father is found plugged in library. Suicide? What do *you* think?	Plot grows involveder and involveder as story widens out; love interest adds to complications.	Twisty
CURE IT WITH HONEY *Thurston Scott* (Harper: $2.50)	San Quentin psychologist, playing do-gooder among Oakland Mexamericans, gets tangled in multiple slaughter.	Case-history slant effective, but story turns into emotional thriller with more emotions than thrills.	Nice icing — plain cake
THE LONG WAIT *Mickey Spillane* (Dutton: $2.50)	Wide-open Midwest town nearly throws youth attempting to avenge old frame-up; good cops help, bad ones hinder.	Amnesia angle handcuffs reader; plot turgid and violent; women numerous and undraped.	Bloody and bawdy
MURDER IN BLUE STREET *Frances Crane* (Random House: $2.50)	Pat and Jean Abbott of S.F. confront trio of violent deaths (female) in Paris, match wits with Inspector Bonner (likable fellow).	Local atmosphere authentic, even to gowns by Fath; characters, largely Yankee, a mixed bag.	*Civilisé*
THE SNAKES OF ST. CYR *William O'Farrell* (Duell, Sloan & Pearce: $2.50)	Penn. expatriate Tony Glenn, gypped out of beaucoup francs in Marseille, seeks revenge (and the dough) and runs into some weird goings-on.	Underwater gun and unusual locale impart some interest to basically pedestrian yarn.	Not a pulse-pusher
I COULD MURDER HER *E. C. R. Lorac* (Crime Club: $2.50)	Domineering matriarch gets her come-uppance in London mansion; next of kin delighted but apprehensive. Urbane Chief Inspector Macdonald of the Yarrud puts it away.	Deft characterization; taut emotional strain of household nicely daubed in; all-around intelligent handling.	Good
THE IRON VIRGIN *James M. Fox* (Little Brown: $2.50)	Red-headed L.A. dental assistant vanishes and John Marshall, plus wife and dog, initiates pursuit that winds up in scrap-iron plant.	Slow-motion for two-thirds of distance; pick-up excellent, but bang-bang stuff comes almost too late.	He's done better

—SERGEANT CUFF.

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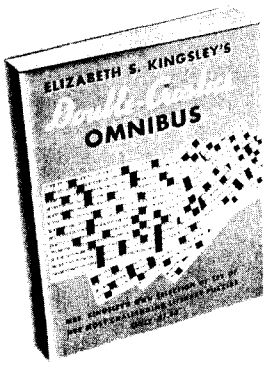

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jurisdictions or even that the chain of international friendship can exhibit some distressingly weak links. Dr. Rosen is explicitly informative on the numerous shortcomings of performance. But more important, he views these World War II boards from a standpoint that their experience must be weighed, absorbed, and used in this postwar era. If we are to survive, we (and our friends) will have to learn the rules of international cooperation. And not merely on the battlefields or over diplomatic wineglasses, but in using and dispensing our combined economic wherewithal.

—PETER R. LEVIN.

THOSE DEVILS IN BAGGY PANTS. By Ross S. Carter. Appleton-Century-Crofts. $3. Despite its title, this rugged, rough-and-ready account of life—and death—among the paratroopers of World War II is not fiction. Ross Carter was one of a platoon of volunteer paratroopers—in the 82nd Airborne Division—which landed in Africa early in 1943, moved on from there to a parachute invasion of Italy, and later from there to parachute into the second front and fight in the bloody Battle of the Bulge. Of the original forty in Carter's platoon only three survived. Carter himself died of cancer a few years after the war but not before he had set down this record of his platoon's exploits, a memorial to a tough gang who fought a rough war.

In many ways this is like the group novels which have been so characteristic a literary phenomenon of World War II. The overall structure is familiar: the platoon sets out from the United States; the men, haphazardly thrown together, learn to know and respect each other, are gradually killed off in battle scenes of mounting intensity; and in the end we share with the author a sense of loss and loneliness. The men too are familiar, each with his little idiosyncracy: Berkely, who couldn't stand snakes; Casey, the silent one; Arab, never separated from his cherished volume of Homer. These familiar notes give something of an air of artfulness to an account otherwise distinguished by simplicity and a deep feeling of regard for the men to whom the author would pay tribute. His book is a nice tribute, to them and to him.

—EDWARD J. FITZGERALD.

LITERARY I.Q. ANSWERS

1. Saturn. 2. Atlas. 3. Thanatos. 4. Urania. 5. Ra. 6. Daphne. 7. Adonis. 8. Yama. 9. Rhadamanthus. 10. Eurydice. 11. Vulcan. 12. Icarus. 13. Euterpe. 14. Wodin.

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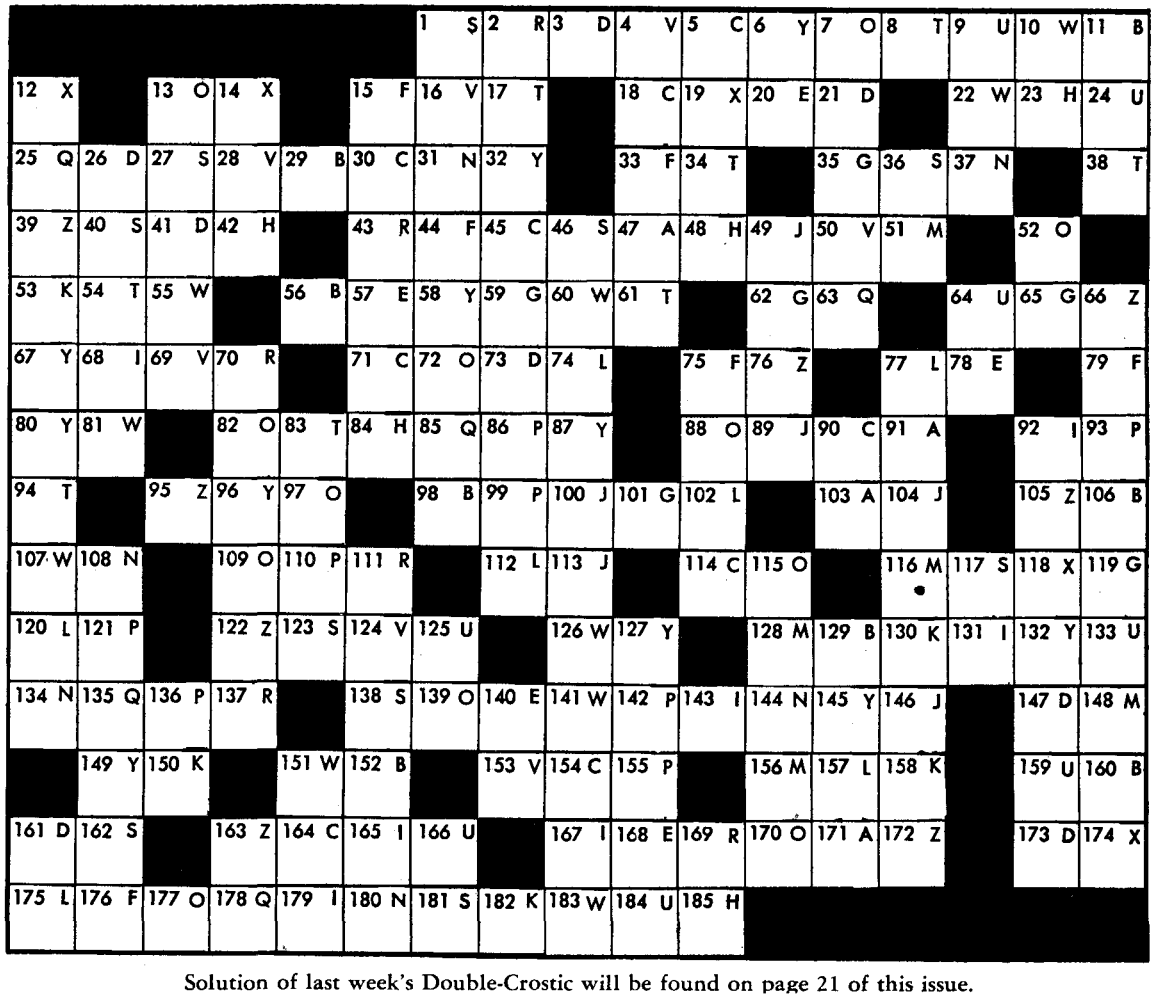
By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. English figure painter; pupil of Sir Thomas Lawrence (1787-1849).	47 91 103 171
B. Popular operetta by Jerome Kern and Edna Ferber, based on a novel by her (2 wds.).	152 160 129 98 56 11 106 29
C. The feline friend of Archy by Don Marquis.	18 45 154 30 71 90 114 164 5
D. To make quick in physical movement.	73 173 147 26 3 161 41 21
E. Ranges of rocks or ridges of sand lying at or near the water-surface.	20 168 57 140 78
F. A soft ribbed wool or mixed fabric for dresses.	15 44 75 176 33 79
G. Son-in-law of Oliver Cromwell, in command under Cromwell in Irish campaign, etc.	59 101 65 62 35 119
H. Husband of Semiramis (Gr. myth.).	185 84 48 23 42
I. Region between Tropic of Cancer and Tropic of Capricorn (prefaced by "the").	179 167 92 131 68 143 165
J. Assailed with contemptuous cries.	89 104 113 49 100 146
K. Irish political nationalist agitator (1778-1803).	150 53 130 158 182
L. A form of group life insurance.	112 120 157 74 77 175 102
M. Colombian plant whose bark and leaves contain caffeine (allied to guarana).	51 148 116 128 156

DEFINITIONS	WORDS
N. A slacker (slang).	180 31 134 144 108 37
O. To curse.	109 139 52 88 72 177 97 170 82 13 7 115
P. One of those among New England Congregationalists who formed the revival movement of 1740-42 (2 wds.).	110 155 93 136 142 86 99 121
Q. A composition for nine instruments (music).	85 63 178 135 25
R. Squealed (underworld slang).	137 2 43 169 70 111
S. Grandnephew and heir of Julius Caesar and head of "Augustan Age" of Latin literature.	123 1 162 181 27 138 117 40 36 46
T. Hero of Hawthorne's first novel, anonymously published in 1826.	34 8 94 61 83 54 38 17
U. The throat or windpipe.	9 125 64 184 159 166 24 133
V. English literary critic and essayist (1778-1830; "Characters of Shakespeare's Plays," etc.).	16 28 69 50 4 153 124
W. Applied to the famous Spanish Armada sent against England in 1588.	10 55 107 151 60 22 183 126 141 81
X. In the Roman calendar, the ninth day before the ides (counting the ides).	12 174 118 19 14
Y. Members of a great political faction in medieval Italy.	58 80 6 149 145 67 132 96 32 127 87
Z. The Jewish Sabbath.	172 105 39 163 122 66 76 95



DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram. When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

Solution of last week's Double-Crostic will be found on page 21 of this issue.

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SRL / RECORDINGS SECTION

HIGHLIGHTS

THE ABC's OF LP — By Irving Kolodin — Page 49

CRITICS' CHOICES — CHRISTMAS 1951 — 53

RECORDINGS FOR THE YOUNG — By Beatrice Landeck — 68

THE OTHER SIDE — By Thomas Heinitz — 72

SOME INGREDIENTS OF HIGH FIDELITY — By Edward Tatnall Canby — 76

MOSTLY "PELLEAS" — By Roland Gelatt — 79

HITS AND MISSES — By Wilder Hobson — 81

The ABC's of LP

IRVING KOLODIN

THE EARTHQUAKE effected by the introduction of LP has, in the manner of any major upheaval, pretty well rearranged the affected landscape. After forty months the dust has begun to settle, and an evaluation of the change has become reasonably possible. Here and there some familiar contours are showing their heads again to be measured against the new shapes thrust up in the overturn.

Though it is, even now, less than four full years since the first microgroove disc was sold, a largely different repertory has come into being in the classical lists. But though much of it is new, a suprisingly large amount of it is old—and the proportion is by no means stabilized. From some definite signs (see page 70) and from still unfulfilled commitments, one can safely predict that the increment of old will continue, at perhaps even an accelerated pace.

Initially, it was Columbia's stock of high qualty 33-rpm lacquers which gave that company its advantage and the opportunity to present, as a *fait accompli*, a catalogue it would have taken years to create otherwise. Now it is RCA Victor's vaults (and those of its opposite numbers on the Continent) which are being worked for the gold they contain. In more than a jocular way, Camden is the nearest thing the record buyer knows to Fort Knox.

Whether you call them "Treasury of Immortal Performances," "Collector's Series," or "Archive" releases, it is abundantly evident that this new catalogue of LP's is gradually acquiring a background as well as a foreground, that the net result before many more months have passed will be a broader range of recorded music than has hitherto been available at one time, in a truly unified form, and with a higher pleasure potential than the phonograph has ever offered. Criteria are emerging that promise long-range stability; we have even heard it hinted that by the first of the year all the major manufacturers will be using essentially the same curve (known as the AES, for its pioneering by the Audio Engineering Society).

Valuable as these mechanical criteria are, the influence of LP on durable values in the esthetic aspects of recording promises to be even greater. Most important is the bearing it will have on the long-mooted question: what element should prevail in choosing from duplications of the same work; is it the fine performance or the fine reproduction which endures longer and maintains its interest more successfully?

The question, as it affects extremes, is easily answered. A Caruso or a Flagstad, being unique, will resist challenge of any kind; a recording of the quality of the Ansermet "Petrouchka" has its specific place in the historic progress of the recording art and will still be played and evaluated when its specific innovations are commonplaces and, perhaps, even superseded. I find, for example, that some of the old Stokowski and Beecham shockers—not to mention any quantity of German-made recordings of the Thirties—sound comparatively better on today's improved equipment than they did when new. It is not improbable that today's superior recordings will, in like measure, sound better as inevitable progress in reproducing equipment reveals more and more of their content.

At these extremes, then, the answers are evident enough. It is in the great middle ground that paths are harder to find. However, public interest and acceptance for a multiplying number of particular LP's point a trail. It is, simply, the return to currency of the art of Muzio, Tauber, Ponselle, Supervia, Lehmann, and Chaliapin; the revival of interest in such materpieces of the re-creative art as the Toscanini version of Beethoven's Seventh Symphony, the Brahms Double Concerto played by Heifetz and Feuermann, Mengelberg's Schubert No. 7; Act I of "Walküre" as sung

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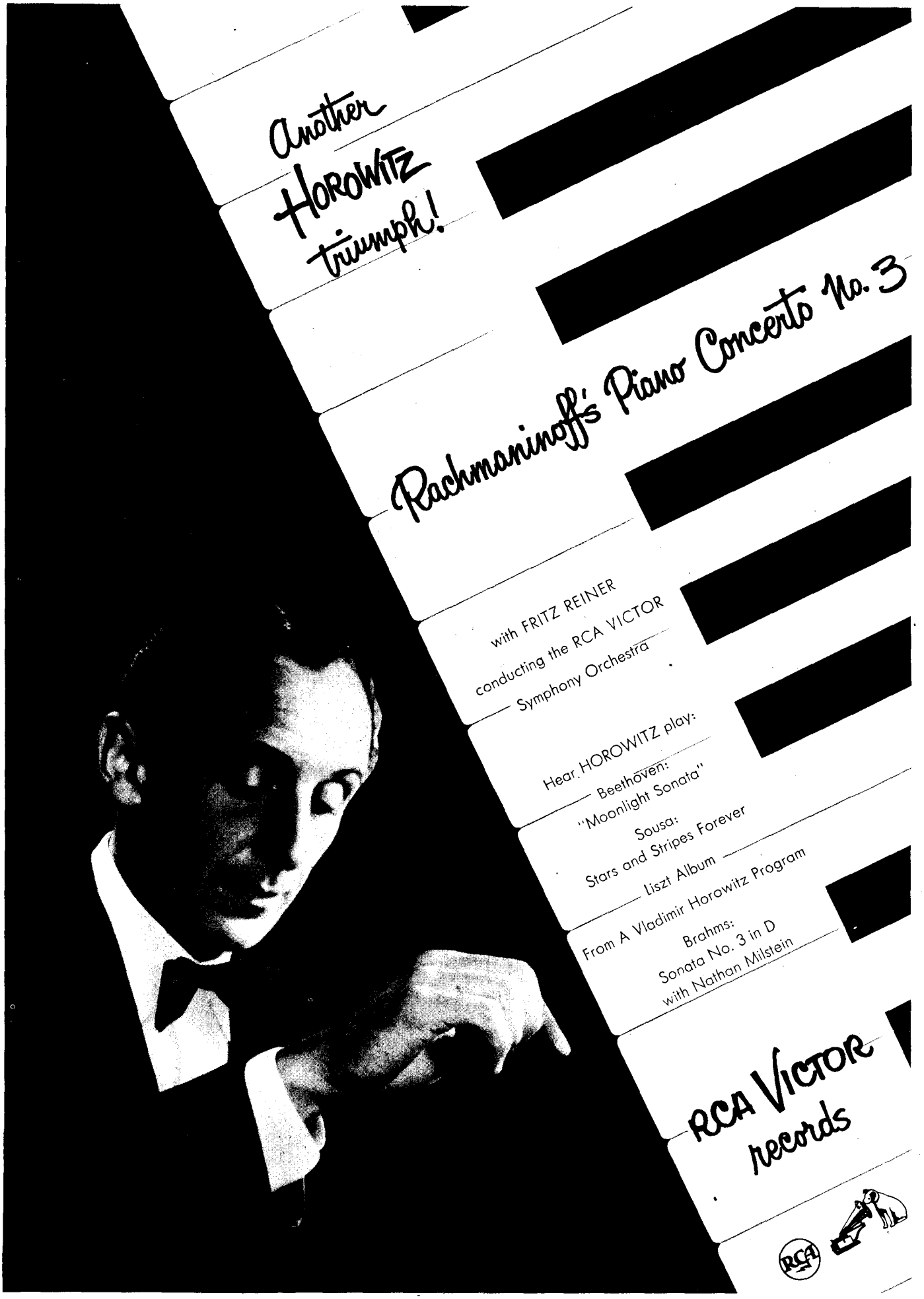
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by Lotte Lehmann, Lauritz Melchior, and Emanuel List with Bruno Walter conducting; the Strauss "Don Quixote," the Glyndebourne "Don Giovanni," etc. There is scarecly one of these which doesn't exist in more realistic sound, but the authentic experience is nevertheless closer at hand in the superlative performance, even though the listener must supply more through his imagination to complete the illusion.

If this pull prevails in the case of recordings variously at fault (relative to best contemporary recording standards) it should be doubly strong in the instance of recordings made at approximately the same time. There is a certain lure in the clearer flute, the sharper piccolo, but when all flutes and piccolos have attained a like sheen of "higher" high fidelity it is a sound bet that most music-lovers will be tending toward the superior performance as the greatest good for the benefit of the greater number of artistic factors involved.

Shall we buy a new "Eroica" because it is a NEW "Eroica" or only if it is a new "EROICA"? We note that the LP catalogue currently contains versions by Fritz Busch, Erich Kleiber, Serge Koussevitzky, Willem Mengelberg, Arturo Toscanini, and Bruno Walter. At the sequence in which they appeared—as closely as one can recall it—the Walter was once pre-eminent, simply because it was a NEW "Eroica"; then the Mengelberg came into favor because it was a new "EROICA." Had there been no other option, the favor would have remained that way; but since the Toscanini is both NEW and the "EROICA," it takes rank as, unquestionably, the performance which will give, and continue to give, the greatest satisfaction for the longest time.

My strong feeling is that the rapidity with which standard and esoteric works are being produced makes it manifestly impossible for any purchaser to keep abreast of all the desirable merchandise available. This being the case, it might almost be worth while for the record buyer to revise his buying habits, and say: "What is the best recording of something I haven't got," rather than: "What is the best recording now available of a piece I want?" With a range of forty Haydn symphonies, (many of them unfamiliar), dozens of Mozart concerti, endless Beethoven and Brahms to choose from—not to mention seven versions of Tchaikovsky's "Nutcracker" Suite—he should be at no loss for standard repertory splendidly performed.

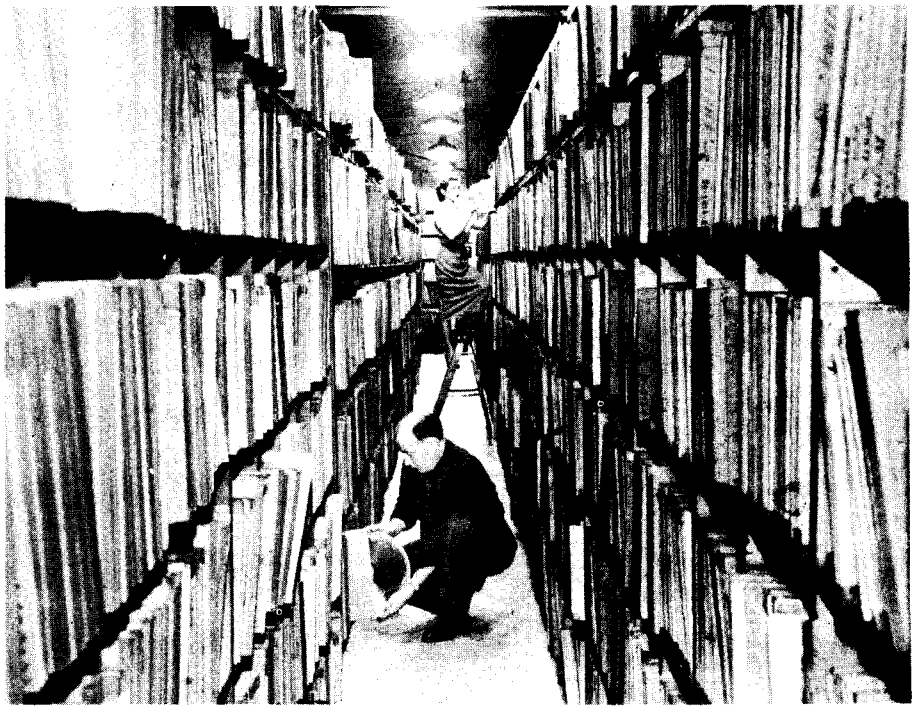
In esoterica the problem is somewhat simplified, for the likelihood of duplication is rarer, even though we have had such delirious surprises as three recordings of the same obscure Beethoven octet, or identical pairings on two labels of the same Mozart serenades, or a Bartók novelty simultaneously occurring to someone in Amsterdam and Pittsburgh. But one may be reasonably sure that the six Bartók quartets will not be done again soon, and even more sure that the results would not better those of the Juilliard Quartet.

RECORDINGS of works by solo artists are, for a while, likely to run another course, One suspects that it will, while a full catalogue is building, be parallel to preferences in the popular field. That is, if you can't get Louis Armstrong doing "I Can't Give You Anything but Love," you are more likely to want Armstrong doing something else than someone doing "I Can't, etc." Thus, a person who is both a Chopin fancier and a Novaes enthusiast will be more likely to buy her Second Concerto than somebody else's version of the First, even if the First appeals to him more at a given time.

I recognize this is unconventional thinking and contrary to all righteous concepts of the relative importance of artist and work, but it might lead in the long run to greater contentment with a purchase and, in the fulness of time, a freer range of choice. In a practical instance we observe that Heifetz has finally recorded the great concertos of Beethoven, Brahms, and Mendelssohn. A Heifetz enthusiast could, conceivably, have saved himself money by passing up other recent versions of the Mendelssohn while waiting for the one he wanted. I don't urge this as a common course, but only where the buyer has limited funds and wants to spend them in a way that will, over a period of time, yield the maximum in satisfaction.

Doubtless the trickiest field of all, and the one in which bitter experience may be most costly to the unwary, is recorded opera. The tempting folio containing a complete "Ballo in Maschera" or "Flying Dutchman" or "Fidelio" may be magnetlike in its attraction for the music lover's dollar. Remembering all the records which have given him hours of pleasure, he may dare the knowledge that most of the names and sponsors are unfamiliar, and risk the gamble on the fact that what he is buying is, after all, a record. But it may be a record in only the barest nominal sense, without regard for the values, virtually the guarantees, that have been built up by hundreds of conscientious people working for dozens of reputable firms in the last four decades. It may be no more than the incident of a radio broadcast, caught in the moment of occurrence, without regard for the mere matter of accuracy that has made the words, "Cut—let's do it again," the most familiar to be heard at any *recording* session.

There is the further fact, of course, that a full-length opera is the most expensive of all projects for a reputable company to undertake. In America at the present time a full-length "Rigoletto" or "Carmen" done with qualified personnel and union musicians working at prevalent wages may cost



The RCA Victor files at Camden—"the nearest thing . . . to Fort Knox."

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between $40,000 and $50,000 to produce. It is not likely that such an investment will be disbursed lightly or without a considerable amount of thought about the lasting values it embodies.

Nevertheless—and by drawing upon sources both foreign and domestic—the LP catalogue by the end of 1951 shows the amazing abundance of three "Figaros," three "Carmens," and three versions in various lengths of "Fledermaus" and "Freischütz." Duplicated treatments of "Traviata," "Faust," "Pagliacci," "Meistersinger," and even "Idomeneo," plus first-rate individual issues of "Falstaff," "Rigoletto," and "Pelléas," argue that it will not be too long before the whole repertory of standard operas will be available in quality versions. The presumption is, however, that the opera lover with a normal amount of enthusiasm will scarcely care to wait until a catalogue accumulates, with duplications in all the categories that interest him. And since, of all things, enthusiasm is the one I care least to discourage, some basic points of guidance may be offered. I cheerfully acknowledge that every one has its demonstrable exception but stoutly maintain the predominant logic embodied herein.

Rule 1 might be: Don't buy the first version to appear of any standard opera unless it includes a performer for whom you have a special affection, whose work will reward you even if a better ensemble comes along six months hence.

Rule 2: Try to buy a version which represents artists schooled, through background or training, in the traditions of the particular work. It is likely to stand up better and satisfy longer than a performance which represents a medley of styles and viewpoints. Thus, the Paris "Pelléas" or the Vienna "Fledermaus," not the Italian "Nozze di Figaro" or the Metropolitan "Faust." Does this exclude the Metropolitan—which has no native style—as a producer of durable recorded opera? Not necessarily, but the answer would have to be given on inspection of each *individual* product. To date, neither its "Hansel and Gretel" "Bohème," "Butterfly," "Fledermaus," or "Faust" will satisfy the taste that seeks not the ultimate but merely the optimum qualities that a recording should possess. The "Pagliacci" comes closer, but still does not hit direct center. On the other hand, the RCA "Rigoletto" and "Carmen," which utilize Metropolitan personnel but do not embody company participation, are uniformly more satisfactory (see rule 4). The man who has been enjoying his "Hansel and Gretel" or "Bo-

(*Continued on page 67*)

The Editor Recommends

Orchestral—33 rpm

BEETHOVEN: *Symphony No. 3 ("Eroica"). Arturo Toscanini and the NBC Symphony Orch.* RCA LM 1042

BERLIOZ: *"Roméo et Juliette" excerpts. Arturo Toscanini and the NBC Symphony Orchestra.* RCA LM 1019 (with TCHAIKOVSKY: *"Romeo and Juliet"*)

BRAHMS: *"Hungarian Dances." Fritz Reiner and the Pittsburgh Symphony.* Columbia ML 4116 (with JOHANN STRAUSS: *Three Waltzes*)

DELIBES: *"Sylvia" ballet music. Roger Désormière and the Paris Conservatory Orch.* London LLP 184 (10")

HANDEL: *"Faithful Shepherd" Suite. Sir Thomas Beecham and the Royal Philharmonic Orchestra.* Columbia ML 4374 (with HAYDN: *Symphony No. 93*)

HAYDN: *Symphonies No. 95 and No. 100 ("Military"). Hermann Scherchen and the Vienna Symphony.* Westminster WL 5045.

MOZART: *Concerto in A (K.622). Reginald Kell, clarinet, with Zimbler Sinfonietta.* Decca DL 750 (10")

ROSSINI-RESPIGHI: *"La Boutique Fantasque." Ernest Ansermet and the London Symphony.* London LLP 274

SCHUBERT: *Symphony in B minor ("Unfinished"). Arturo Toscanini and the NBC Symphony.* RCA Victor LM 54 (10")

STRAUSS: *"Till Eulenspiegel" and "Don Juan." Clemens Krauss and the Vienna Philharmonic.* London LLP 233

*Orchestral—45 rpm**

ALBENIZ: *"Triana." Arthur Fiedler and the Boston Pops Orchestra.* RCA 49-3275 (with *"La Cumparsita"*)

GOTTSCHALK: *"Banjo." Arthur Fiedler and the Boston Pops Orchestra.* RCA 49-1435

HAYDN: *Symphony in D, No. 53 ("Imperial"). Leopold Stokowski and orchestra.* RCA WDM 1352

KABALEVSKY: *"Colas Breugnon" Overture. Arturo Toscanini and the NBC Symphony Orchestra.* RCA 49-3156 (with MENDELSSOHN: *Scherzo from "A Midsummer Night's Dream"*)

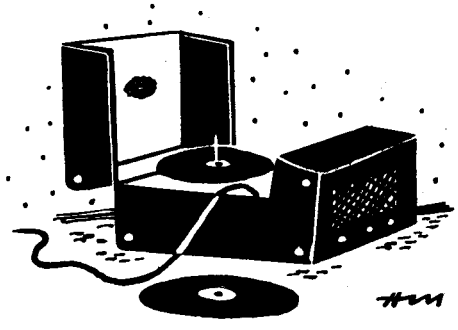
REVUELTAS: *"Sensemaya." Leopold Stokowski and orchestra.* RCA 49-0882 (with GRANADOS: *"Goyescas" Intermezzo*)

STRAUSS, JOHANN: *"Donner und Blitzen." Arthur Fiedler and the Boston Pops Orchestra.* RCA 49-1430 (with PIERNE: *"Entrance of the Little Fauns"*)

Vocal—33 rpm

BRAHMS: *"Vier Ernste Gesänge." Kathleen Ferrier, mezzo.* London LLP 271 (with SCHUMANN: *"Frauenliebe und Leben"*)

DEBUSSY: *"La Damoiselle Elue." Bidu Sayao, soprano, with Eugene Ormandy and the Philadelphia Orchestra.* Columbia ML 4075 (with RAVEL: *Concerto for the Left Hand. Robert Casadesus, piano, and the Philadelphia Orchestra*)



FALLA: *"Seven Popular Spanish Songs." Conchita Supervia, mezzo.* Decca DL 7510 (10", with GRANADOS: *"Tonadillas"*)

GERSHWIN: *"Porgy and Bess." Lawrence Winters, Camilla Williams, etc., with Lehmann Engel conducting.* Columbia SL 162 (3 LP's)

MAHLER: *"Kindertotenlieder." Kathleen Ferrier, mezzo, with Bruno Walter and the Vienna Philharmonic.* Columbia ML 2187 (10")

MUSSORGSKY: *"Boris Godunoff" excerpts. Feodor Chaliapin, basso.* RCA LCT 3 (10")

RAVEL: *"L'Enfant et les Sortilèges." Ernest Bour conducting French Na-*

(*Continued on page 78*)

*Selections on 45 rpm are confined to works in which no breaks in musical continuity occur.

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Critics' Choices, Christmas 1951

FOR FIVE YEARS RECORDINGS has been asking its critical colleagues who write about records for the nation's newspapers and magazines questions about their preferences, and for five years we have received informative, instructive replies. This year we have obtained replies which are not only informative and instructive, but also possessed of a rare quality of enthusiasm and even effusiveness which assert, better than any signed testimonials, to the regenerative effect of LP. Convinced opinion: There has never been such a year for records as 1951.

Always, when we ask questions, we look for trends among the answers, signs of agreement, of a consensus which establishes a favorite. We see it this year most conspicuously in the field of "Favorite LP Vocal Reissues." Of thirty-odd respondents, twelve are in agreement that their choice of a reissued singer's art was that of Claudia Muzio on Columbia. Those who share this opinion are PAUL CHANDLER HUME, of the *Washington Post*, DAVID E. PEUGOT, of the *Buffalo Evening News*, OSCAR SMITH, of the *Akron Beacon Journal*, RUTH TRIPP, of the *Providence Journal-Bulletin*, MRS. EUGENE CARTER, of the *Chattanooga Times*, JOHN M. HARRISON, of the *Toledo Blade*, EDWARD P. HALLINE, of the *Milwaukee Sentinel*, CONRAD B. HARRISON, of the *Deseret News* (Salt Lake City), MARY THURBER, of the *El Paso Times*, CYRUS DURGIN, of the *Boston Globe*, MILDRED NORTON, of the *Los Angeles Daily News*, and JAMES PALMER WADE, of the *Nashville Banner*.

Another little coterie inclines to the Chaliapin "Boris" reissue. These include IRVING SABLOSKY, of the *Chicago Daily News*, NORMAN S. NADEL, of the *Columbus Citizen*, and J. ALBERT FRACHT, of the *Charleston News and Courier*. Since Mr. Fracht is also conductor of the Charleston Symphony and the South Carolina Philharmonic, his vote should probably count double.

Though it is barely days since the Glyndebourne "Don Giovanni" has been re-circulating, we notice an irresistible impulse of virtually all our respondents to mention it—whether as favorite LP reissue, favorite operatic LP, or even in a few cases favorite vocal album. It can well be all of these, of course. In the operatic category itself we find favor for both the RCA Victor (4) and Columbia (2) "Carmen" issues, three for the London "Fledermaus," and even two—JOHN M. CONLY, of *The Atlantic Monthly*, and ED HUTSHING, of the *Hollywood Reporter*—who rate Columbia's "Porgy and Bess" as tops in that category. BARRY ULANOV, of the *Metronome*, puts the Vienna "Figaro" (Columbia) at the head of his operatic list, while for ANN HOLMES, of the *Houston Chronicle*, it's the Toscanini "Traviata."

A calculated booby trap was the invitation for nomination of a "favorite LP, all years," allowing latitude for enthusiasms new and old. Here a duplicated vote was a rarity and it went to several dissimiliar classics: DELOS SMITH of the United Press, and Edward P. Halline agreed on Beethoven's "Erioca" Symphony in the Toscanini version; STEWART MATTER, of the *Cleveland Plain Dealer*, and Miss Tripp chose the Bach B minor Mass in the Westminster version; and Messrs. Hume and Conly put in for Ravel's "L'Enfant et les Sortilèges" in the Columbia issue from France. Other choices of favorites ranged from the London versions of Gilbert and Sullivan to the Benny Goodman Carnegie Hall Concert (Columbia)—the latter elected by JACK BURKE, of the *Madison* [Wisc.] *Capitol Times;* the Francescatti version of Paganini's D minor Concerto (Columbia)—preferred by THOMAS B. SHERMAN, of the *St. Louis Post-Dispatch;* and the Rachmaninoff Second Piano Concerto played by the composer (RCA Victor). FELIX BOROWSKI, of the *Chicago Sun-Times*, whose favor went to the Rachmaninoff, also delivers a vote for Cetra-Soria's edition of "L'Amore dei Tre Rei."

Of current production in the orchestral field, we note a relative unanimity about the Toscanini version of Strauss's "Don Juan," which occurs on five lists, and the Haydn "Military," in the version of Hermann Scherchen for Westminster (four votes). Those who fancy robust sound—such as WALTER GRUENINGER, of *Consumer's Research*—don't want Ormandy's version of the Tchaikovsky No. 5 (Columbia) forgotten, while CHANDLER THOMAS, of *Time*, reminds us of the Ferrier-Walter edition of Mahler's "Kindertotenlieder," which doesn't quite fit in any common category.

Not all our respondents sample popular or children's records, but those who do have just as pronounced opinions as the Muzio or Chaliapin crowd. MEL PATRICK, of the *Pittsburgh Courier*, is strongly Billy Eckstine (M-G-M), while Jack Burke has kind words for "Satchmo at Symphony Hall" (the Louis Armstrong concert) on Decca. Sablosky votes for "Night in Manhattan," with Bobby Hackett and Lee Wiley (Columbia), as do Nadel and CHARLES MENEES, who is the *St. Louis Post-Dispatch* pop reviewer. The Goodman Carnegie Hall Concert appears on multiple lists including that of LILY MAY CALDWELL, of the *Birmingham News*, likewise "South Pacific," "Pal Joey," and "The King and I."

Among children's record, there are several preferences for Disney's "Alice in Wonderland" (RCA Victor), the older "Peter and the Wolf," "Winnie the Pooh" as done by Jimmy Stewart for RCA Victor, Young People's "Three Little Sailors," the "Kukla, Fran and Ollie" issues (RCA), "Rockets to the Moon" (Young People's), and the same company's "Timber-r-r-." In a special category all its own, Burke of Wisconsin lists Capitol's "New Sound" with Les Paul and Mary Ford, and Sablosky of the Chicago Sablosky's believes Dial's version of Schoenberg's "Pierrot Lunaire" deserves a mention. Consider it done. —THE EDITOR.

"Pineapple Poll," Ahoy!

SULLIVAN-MACKERRAS: *"Pineapple Poll." Charles Mackerras conducting the Sadler's Well Orchestra.* (Columbia ML 4439 $5.45.)

AS WELL as putting together a wholly enlivening musical experience for us out of twelve Savoy operettas and conducting the whole with a zesty flavor that sounds as well on Manhattan's Madison Avenue as it did on London's Rosebury Avenue, Charles Mackerras has given us an object lesson in musical values in this glorification of Sullivan. What has sometimes sounded tepid or instrumentally thin in the colors to which Sullivan confined himself in scoring for a small theatre orchestra is quite transformed here.

Having seen the ballet, I introduce, perhaps, a bit of visual appreciation denied to others. That lack, I imagine, will be made good for many during the next six months; and in any case it is not consequential. Mackerras, I prophesy, is headed for distinction in the world of music; but he has already achieved the sizable one of making people listen to Sullivan's music without Gilbert's words. —I. K.

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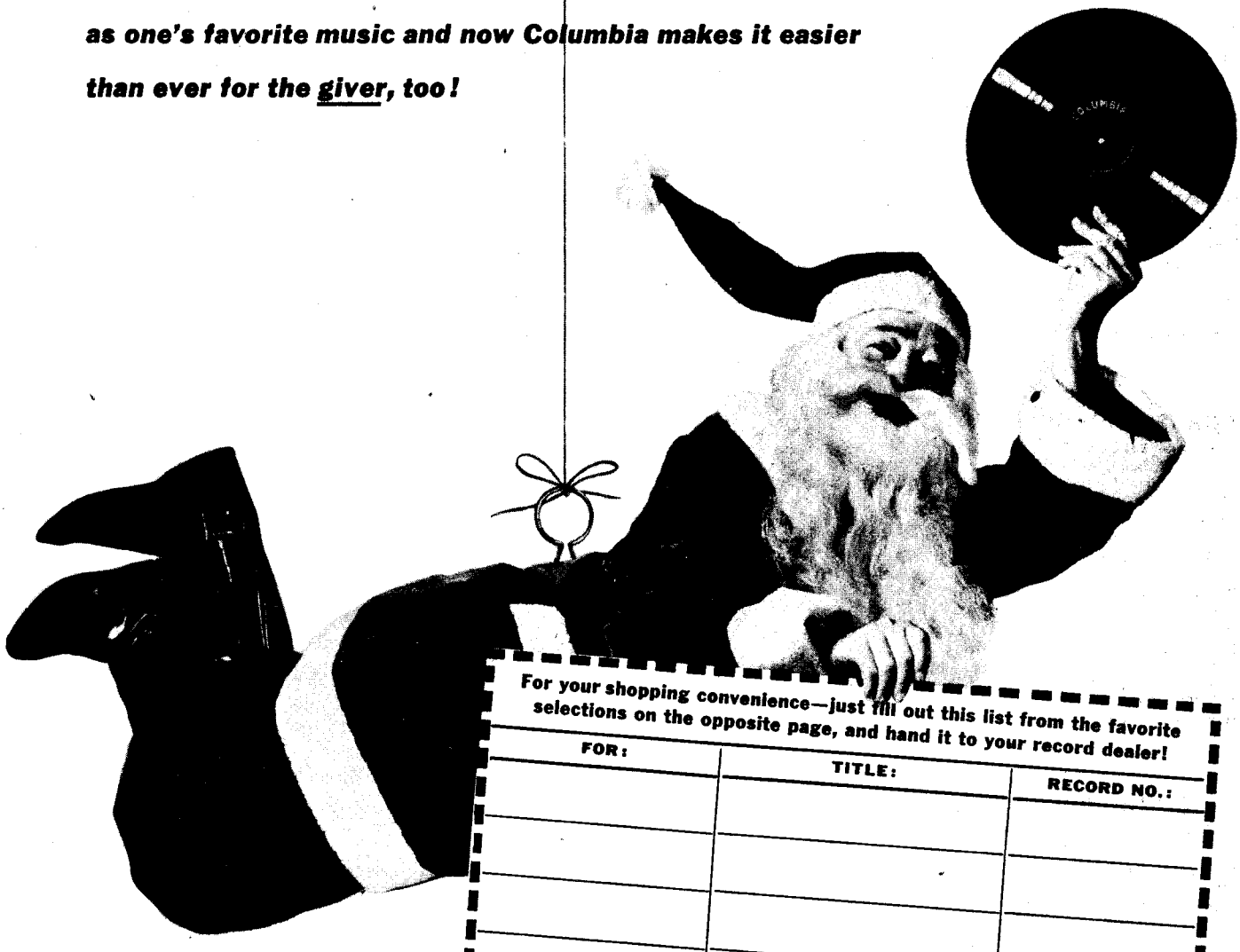

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Peer Gynt Suite (Grieg). Ormandy conducting Philadelphia Orchestra. ML 4132*.

Rhapsody In Blue (Gershwin). Levant, piano; Ormandy conducting Philadelphia Orchestra. ML 4026*.

Music of Victor Herbert. Kostelanetz and His Orchestra. ML 4430*.

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Faust (Gounod). *Complete.* Steber, Conley, Siepi, Guarrera; with Cleva conducting Chorus and Orchestra of the Metropolitan Opera Association. SL-112 (Boxed with Libretto).

La Bohème (Puccini). *Complete.* Sayão, Tucker, Baccaloni, Benzell; with Antonicelli conducting the Chorus and Orchestra of the Metropolitan Opera Association. SL-101. (Boxed with Libretto).

Porgy and Bess (Gershwin). *Complete.* Winters, Williams, Matthews, Long and outstanding supporting cast. SL-162 (Boxed with Libretto).

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The Magic Flute (Mozart). *Full length.* Dermota, Jurinac, Kunz, Lipp, Seefried, London, Weber; with Von Karajan conducting Singverein der Gesellschaft der Musikfreunde and the Vienna Philharmonic Orchestra. SL-115 (Boxed with Libretto).

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Symphony No. 2 in E Minor, Op. 27 (Rachmaninoff). Ormandy conducting Philadelphia Orchestra. ML 4433.

Symphony No. 3 in E-Flat Major, Op. 55 ("Eroica") (Beethoven). Walter conducting Philharmonic-Symphony Orchestra of New York. ML 4228.

Symphony No. 5 in E Minor, Op. 64 (Tchaikovsky). Ormandy conducting Philadelphia Orchestra. ML 4400*.

Symphony No. 5 in C Minor, Op. 67 (Beethoven). Walter conducting Philharmonic-Symphony Orchestra of New York. ML 4297.

Symphony No. 5 in E Minor, Op. 95 (Dvořák). Ormandy conducting Philadelphia Orchestra. ML 4023.

Symphony No. 7 in A Major, Op. 92 (Beethoven). Walter conducting Philharmonic-Symphony Orchestra of New York. ML 4414.

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Symphony No. 38 in D Major, K. 504 ("Prague") (Mozart). Beecham conducting Royal Philharmonic Orchestra. ML 4313.

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Cello Concerto No. 1 in A Minor, Op. 33 (Saint-Saëns). Rose, cello; with Mitropoulos conducting Philharmonic-Symphony Orchestra of New York, (coupled with Bloch: Schelomo). ML 4425.

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Recordings in Review

Enter Rossi-Lemeni

MUSSORGSKY: *"Boris Godunoff" ("Monologue"), etc. Nicola Rossi-Lemeni, bass-baritone, with orchestra conducted by Arturo Basile.* (Cetra-Soria LP 50076, $5.95.)

FIRST there was Tajo, then there were Arie, Christoff, and Siepi. Now, Rossi-Lemeni. All postwar bass-baritones from Italy, all good. Which better, which best? One can safely skirt that point—lacking further evidence for fuller judgment—with the statement that Rossi-Lemeni (in Italy, we are informed, the accents go Róssi-Lémeni, though American custom has already dubbed him Róssi-Leméni) is as good as any, and none is better.

To judge from this array of formidable challenges—the "Soliloquy" from "Don Carlo," "Veau d'Or" from "Faust," and "I have Attained the Highest Power" from "Boris," plus songs by Beethoven, Brahms, Schumann, and Mussorgsky — Rossi-Lemeni has a spacious bass-baritone, solid and well-produced up to a top F. Siepi and Christoff match him in this, though he seems to have a keener feeling for the word than either, plus a thoroughly uninhibited dramatic personality.

Bearing out his Italo-Russo parentage is his equal flair for cantate and dramatic singing, especially in the "Boris" excerpt and "Song of the Flea." These are splendid, whether or not they remind you of Chaliapin, Kipnis, Vanni-Marcoux, or merely Georges Baklanoff. Should Rossi-Lemeni, on further inspection, prove to be even as good as the last and lesser of these, he would be a welcome phenomenon.

Grieg via Gieseking

GRIEG: *Concerto in A minor. Walter Gieseking, piano, with Philharmonia Orchestra conducted by Herbert von Karajan.* (Columbia ML 4431, $5.45.)

RECOLLECTIONS of Gieseking's flair for this work as evidenced in the famous old Columbia album 313 are more than borne out by this new performance. In fact, with Herbert von Karajan a more assertive collaborator than Hans Rosbaud was of yore, the total quality is substantially higher than before. Needless to say, the improved reproduction plays its part in this result, and an important one it is, too. There remains, however, a slight feeling that the Gieseking personality obtrudes more than a little, in a certain softening of outline, a refinement of detail in a way not wholly Grieg's. That this could be an attitude based on a preconceived idea of how Gieseking plays this work, I freely admit; those not disturbed by such an attitude could, conceivably, have a very good time with this issue.

With and Without Words

MAHLER: *Symphony No. 2 in C minor ("Resurrection"). Otto Klemperer conducting the Vienna Symphony, with the Akademie Kammerchor, Ilona Steingruber, soprano, and Hilde Rössl-Majdan, alto.* (Vox LP 7070, $5.95.)

WHATEVER the personal valuation of this score, it must be conceded at once that it is Otto Klemperer's major pronouncement for the phonograph, even in a month which finds him credited with distinguished efforts in the Beethoven literature (see page 66). For a rarity, his exceptional abilities as a musical mentality and interpreter of insight are coupled with recordings of appropriate tang and realism.

As in the recent "Kindertotenlieder" made in Vienna, one senses a deeply personal participation of the players in each turn of phrase and stormy progression to a climax, a richer warmth in horns and strings, a clearer vibration in the reeds than Mahler is accorded elsewhere. This may be mere illusion, but so, after all, is a recording. What contributes to furthering the illusion cannot be minimized.

For some who have been following the recent accumulation of recorded Mahler, there has been a pattern of mounting esteem for those which are settings of texts, a typically jagged graph for the purely orchestral works. In this work, which contains both types of expression, it is almost inescapably apparent that Mahler needed the discipline of a written text to direct his thoughts and restrain him from excess. I say "almost inescapably" because the Mahler enthusiasts will argue anything concerning their enthusiasm, and even this palpable fact will be denied. Bursts of color, fantastic touches of imagination, inventive harmonic devices abound in the instrumental movements, but it is only the last two, with their settings of "Knaben Wunderhorn" and Klopstock texts, which move without tiresome digression to their climaxes. The recording has uncommon realism in balance and prominence of appropriate instruments.

Polish Rhythm

OGINSKI: *Polonaise in A minor, etc. Wanda Landowska, harpsichord.* (RCA Victor LM 1186, $5.72.)

JUST last month Mr. Stan Freeman, in an album entitled "Come On-a Stan's House," gave us his conception of the harpsichord as a rhythm instrument. But as our wily Wilder pointed out [HITS AND MISSES, *SRL* Oct. 27], Wanda Landowska had long before demonstrated the harpsichord's vigorous rhythmic potentialities. Nowhere are they better in evidence than in this collection of Polish and Polish-inspired music, a treasury of engaging rhythmic conceits performed with a dash that would be remarkable in a player half Mme. Landowska's age.

Not all this music will sustain repeated acquaintance. The eighteenth-century Polonaise by Michael Oginski begins with some admirable flourishes, but flags in invention before the piece has run its course. However, the collection contains more than a sufficiency of enduring nuggets, such as the sixteenth-century Gagliarda or Landowska's arrangement of "The Hop," with its brilliantly hued registration. As always, she makes the instrument "sound" as no one else. An oddity in this Polish garland is a Chopin Mazurka harpsichordized. —R. G.

Scherchen Reverts to Type

PROKOFIEV: *"Lt. Kije" and "Scythian Suite." Hermann Scherchen and the Vienna Symphony Orchestra.* (Westminster WL 5091, $5.95.)

AS THOSE acquainted with Hermann Scherchen's prewar reputation are aware, he is a formidable exponent of the most complex contemporary scores as well as a masterly hand at such things as Haydn and Beethoven, which have, up till now, occupied him in the record making that has reached us. But even those

(*Continued on page 65*)

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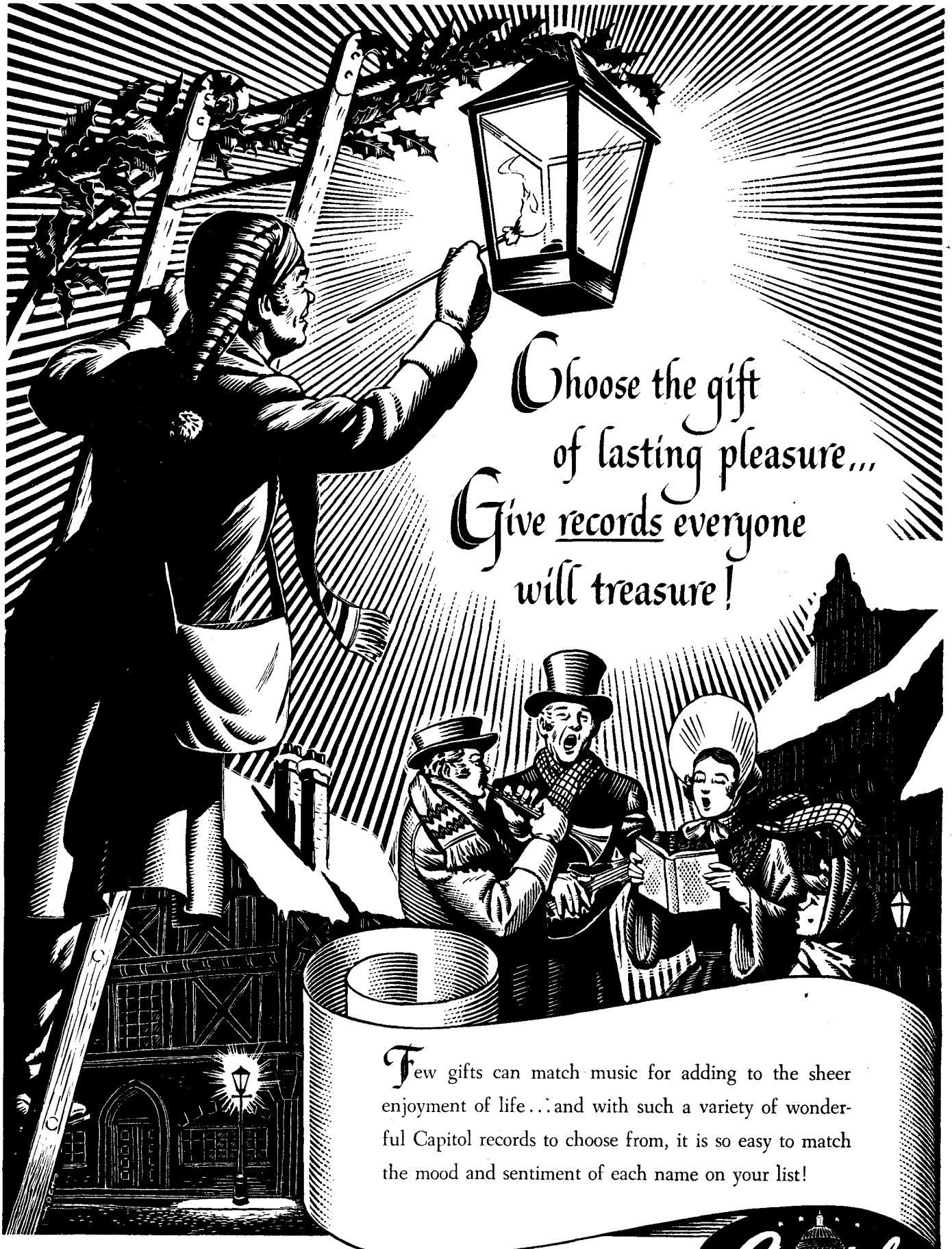

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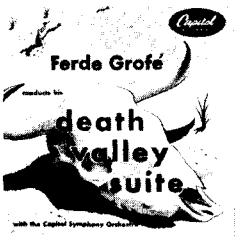

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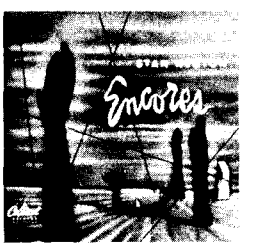

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190 Milestones
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167 Artistry In Rhythm

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268 Songs Of Hawaii (Harry Owens)
169 Holiday In Hawaii (Danny Kuaana)
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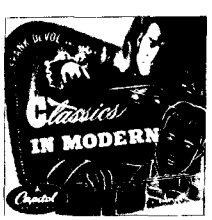

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SONG STYLISTS

- 5 Dennis Day Sings
- 165 Barber Shop Harmony (The Sportsmen Quartet)
- 151 Rendezvous with Peggy Lee
- 204 My Best To You (Peggy Lee)
- 205 Peg O' My Heart (Clark Dennis)
- 214 Johnny Mercer Sings
- 211 Songs By Kay Starr
- 212 Pied Pipers' Harvest Moon
- 234 Margaret Whiting Sings
- 197 Autumn In New York (Jo Stafford)
- 231 Gordon MacRae Sings
- 247 Sunday Evening Songs (Jo Stafford, Gordon MacRae)
- 75 Jo Stafford Sings American Folk Songs

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- 156 Nat "King" Cole At The Piano
- 213 Harvest Of Hits (The King Cole Trio)
- 220 King Cole Trio, Volume I
- 59 King Cole Trio, Volume III

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- 215 Jazz Time (Red Nichols)
- 83 Boogie Woogie Volume II (Freddie Slack)
- 266 Sharkey's Southern Comfort (Sharkey Bonano)
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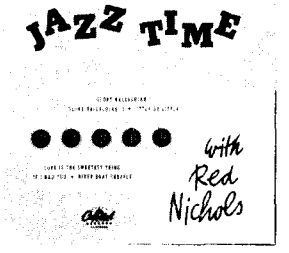

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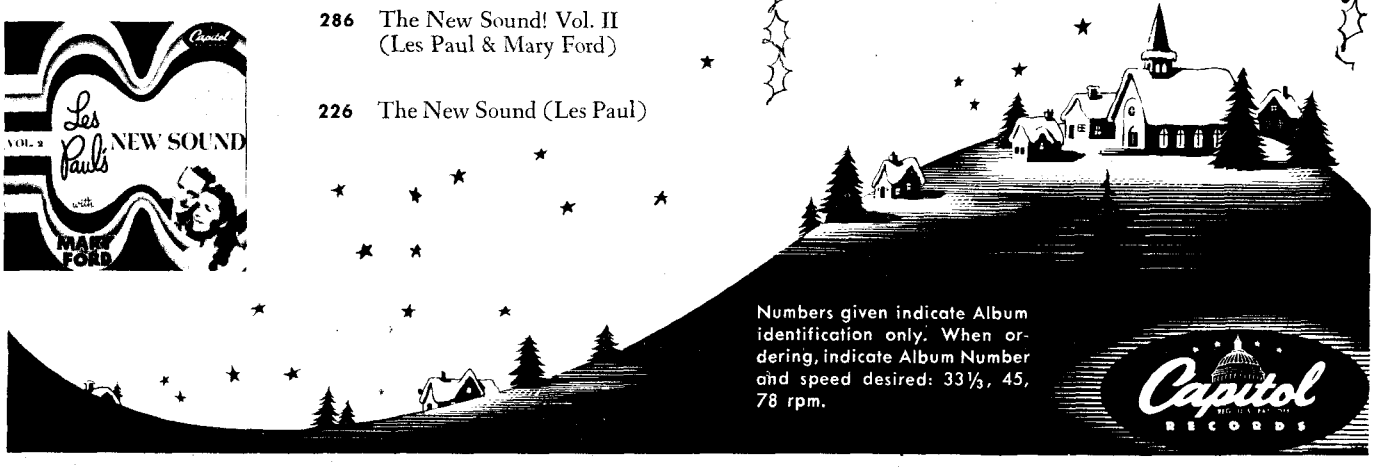

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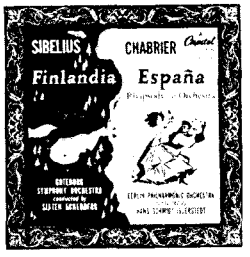
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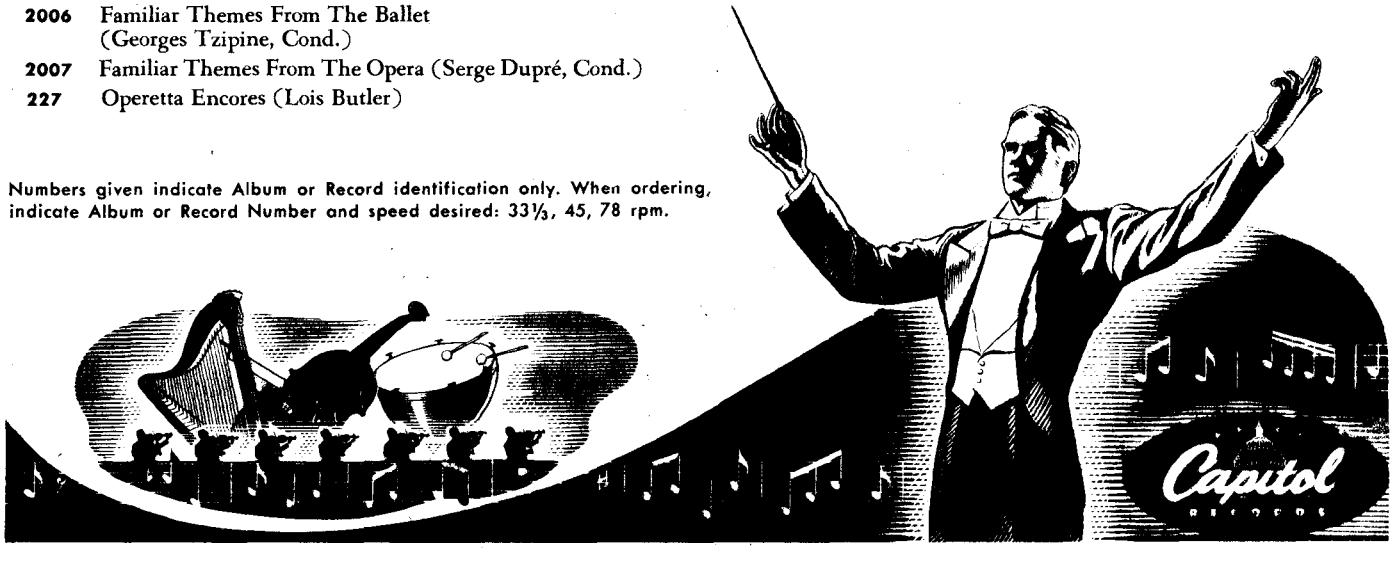

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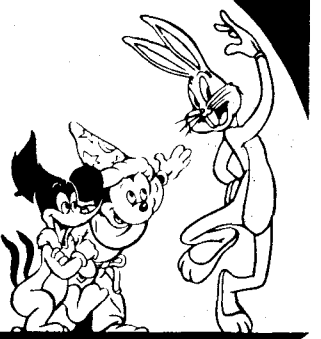

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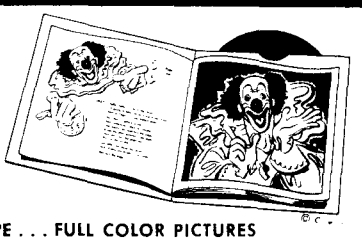

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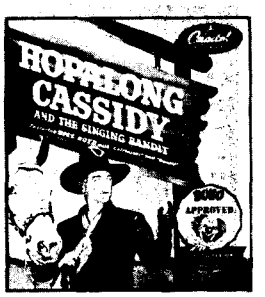

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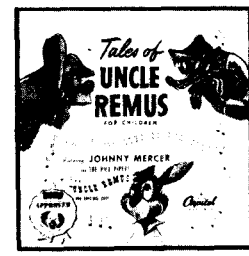

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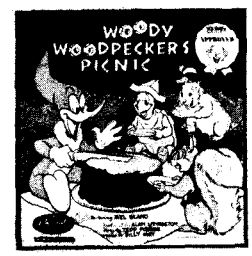
109 So Dear To My Heart



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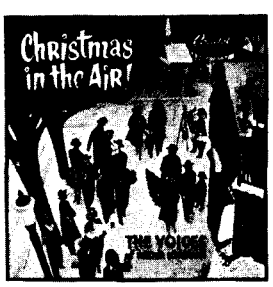

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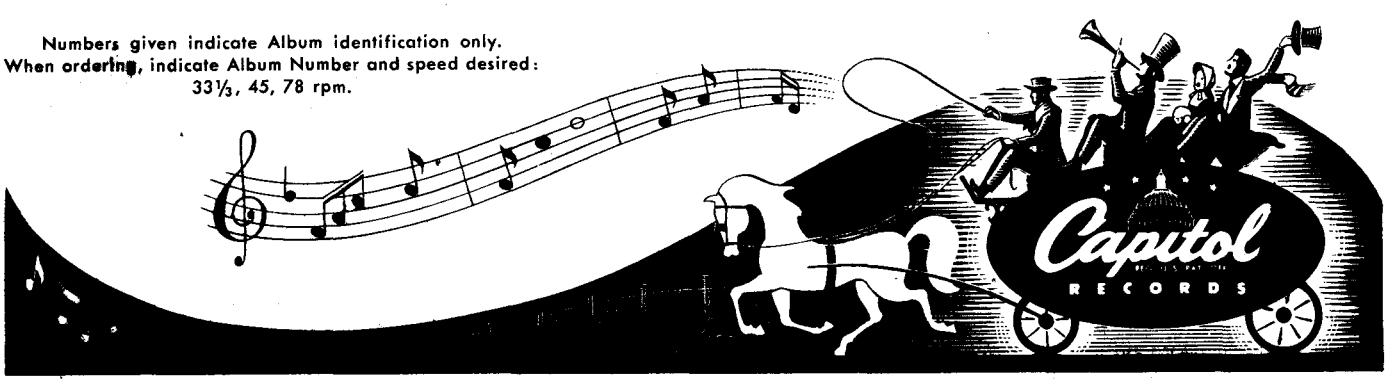

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REVIEWS

(Continued from page 56)

conversant with that reputation could hardly have hoped for so dazzling an affirmation of it on his first try.

For one thing, no recording previously made in Vienna has offered so scintillant a panorama of orchestral values, so tangible a palette of colors, save it be Scherchen's own "Military" Symphony of Haydn. The amazing percussion outbursts of that are paralleled in all the timbres of this—trumpet, percussion, oboe, saxophone—within a frame highly relevant to the satiric content of the score.

As performance, Scherchen's "Lt. Kije" closely challenges the previous standard of Koussevitzky, while his "Scythian Suite" out-dynamics anything previously known of this score on discs. Its derivations are fairly apparent, but its innovations still command the attention. This side is somewhat noisier, in the percussion department, than its companion, but equally arousing.

Rachmaninoff in Excelsis

RACHMANINOFF: *Symphony in E minor (No. 2). Eugene Ormandy conducting the Philadelphia Orchestra.* (Columbia ML 4433, $5.45.)

IF THERE is any revaluation of Rachmaninoff in order, it would be for the view that interest in his works would wane or subside when he was no longer alive to play or conduct them. Whatever the count in the concert hall—and I have seen no recent one to indicate either negative or positive evidence for that thesis—, the course of record making is certainly refutation of the doctrine.

Here, for example, is not only the most beautiful performance this work has ever had on records—and we span nearly half a dozen including a pioneer Sokoloff version in Cleveland, two Minneapolis (Ormandy and Mitropoulos), and a Rodzinski (Philharmonic-Symphony), not to mention others—but one of the best that Ormandy and the Philadelphia have done of anything. All at once (for this month anyway) Columbia has banished its tendency to exaggerate high-frequency sound and produced a sounding likeness of the great orchestra that comprehends all virtues of roundness, balance, and tonal definition.

Hand in groove with it go a sensitive but undemonstrative expression of the emotional content by Ormandy, equally responsive to the swelling lyricism of the slow movement and the powerful energy of the scherzo. A major credit to all concerned, especially the recording team which did the job.

New Bayreuth, Old Dresden

WAGNER: *"Die Walküre" (Act III). Sigurd Bjoerling, Astrid Varnay, etc., with Herbert von Karajan conducting the Bayreuth Festival Orchestra.* (Columbia SL 116, $10.90.)

WAGNER: *"Die Meistersinger" (Act III). Torsten Ralf, Hans Hermann Nissen, Margarete Teschemacher, etc., with Saxon State Orchestra conducted by Karl Böhm.* (RCA Victor LCT 6002, $11.44.)

TWO classical perorations in the Wagner manner are here juxtaposed, also two opposed methods of dealing with their physical masses and emotional forces. In "Walküre" there are the advanced resources of on-the-scene tape and "documentary" acoustics, in "Meistersinger" the "archaic" studio and a laborious patching together on tape of *thirty* 78-rpm sides. Inasmuch as a dozen years, at least, separate the new Bayreuth (1951) from the old Dresden, the latter bears its age with distinction, plus a kind of silvery streak in the raven hair of youth which tends to mellow its charms.

The wide range and enveloping sound of the "Valkyrie Ride" in this retake of an experience previously available on Columbia album 338 (Festival of 1932?) is a potent introduction to an experience vastly unequal but, at its best, close to magnificent. The intensifying circle of excellence begins when the Valkyries are excluded (together with the exuberant but vocally unstable Sieglinde, Leonie Rysanek), narrows a bit further when Varnay and Bjoerling begin their historic colloquy, and gets down to real undeviating splendor when the bass-baritone has the scene to himself. Varnay's voice is listenable enough in the middle range, and she is always intelligent; but between her quavery top tones and no Brünnhilde, I'd say no Brünnhilde. However there is a massive authority in Bjoerling's declamation, and a surge of authentic musical majesty when he and the orchestra led by Karajan are unimpeded: Reproductive virtues go with the musical ones—diffused and hard to hear when the Valkyries are spread out all over the stage, concentrated and quite overpowering when the mikes "iris in," so to speak, on the principal performers.

Sigurd Bjoerling—"musical majesty."

RCA has gone to vast trouble to recast the wonderful "Meistersinger" Act III in current mold, and the results almost unvaryingly justify the effort. I take exception to a bit of stupid editing on side one, in which "breaks" between 78-rpm sides are painfully audible, especially the second (near the end) where ten or eleven seconds elapse before the music resumes, and to the decision which puts integral musical matter on the end of side A, where it should go at the beginning of side B (details on request).

Aside from this, the reconstituted music comes to life with more equality, justice, and sheer manpower than in either Act III on the Urania or Columbia (Bayreuth) LP issues. Hans Nissen is clearly the most eloquent of available Sachs (he is the Fifth Avenue rather than the Thirty-Fourth Street kind), Torsten Ralf combines not only the best qualities of Aldenhoff and Hopf but also those of a listenable Wagnerian tenor, and Margarete Teschemacher manages some of Eva's phrases with memorable eloquence. The audible scale is smaller, the frame of realism reduced relative to the newer issues; but the detail is sharper, the balance invariably expert. (No other maker of "Meistersinger" Act III can make this claim). Böhm is methodical rather than inspired, but his method is sound, his touch sure. Even after a dozen years, this venture makes perfectly clear the basic fact that the place to make an opera recording is in the recording studio, not in the opera house. Clearly the honors in both instances go to the technicians, who have done brilliantly with the physical problems posed to them by each set of circumstances.

—IRVING KOLODIN.

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Recordings Reports: Classical LP's and Albums

See page 74 for Pop Roundup

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 5. Otto Klemperer conducting the Vienna Symphony. Vox PL 7070, $5.95.	There are touches of greatness in this forthright, energetic performance by Klemperer, but also a lack of exuberance, of flexibility, of the essential emotional gamut in the score. Plenty of volume in the recording, though horns and other winds lack richness.
Beethoven: Symphony No. 7. Hermann Scherchen and the Vienna State Opera Orchestra. Westminster WL 5089, $5.95.	Meticulous execution under Scherchen's direction; with some details of the scherzo and finale newly clarified and integrated in the whole. The first movement I find a bit slow and heavy-footed by Toscanini's volatile standard. The broad-sounding reproduction is also a little vague and lacking in definition.
Beethoven: Pian[illegible] Concerto No. 4. Guiomar Novaes, piano, with the Vienna Symphony conducted by Klemperer. Vox PL 7090, $5.95.	An almost ideal statement of the opening measures and a completely single minded feeling for the work as a whole distinguish the treatment of Novaes and Klemperer. I do not like her cadenza for the opening movement, a rambling and unstylistic intrusion. Good average recorded sound.
Bloch: "Schelomo." Leonard Rose, cellist, with Mitropoulos conducting. Columbia ML 4425, $5.45.	Marvellous registration of the instruments and a proclamative treatment of the score. Rose is a stronger player than Nelsova in her version for London, and in the overside Saint-Saëns A minor quite qualified for the virtuoso calling he has now embraced.
Brahms: Symphony No. 2. Pierre Monteux conducting the San Francisco Symphony. RCA Victor LM 1173, $5.72.	A remake of a version long esteemed for appropriate pace, sensitive phrasing, and care of orchestral detail. The revealing recording shows up the S.F. strings as a mite coarse, but the venture is otherwise highly successful.
Bruch: Concerto in G minor. Yehudi Menuhin, violin, with Boston Symphony directed by Munch. RCA Victor LM 122, $4.67.	Big, powerful, efficient performance, which is marred by Menuhin's effortful attempt to pour "expression" into a work which yields it gracefully or not at all. As the boy grows older the slides grow longer, and not prettier. Fine technical work on the blending of violin and orchestra.
Chopin: Concerto in E minor, No. 1. Edward Kilenyi, piano, with Felix Prohaska conducting. Remington RLP 199-44, $2.19.	One of the best buys yet offered by this low-priced producer. The performance is better than the one Kilenyi made at standard rates a decade ago, the orchestral direction of Prohaska is adept, and the reproduction is in the better category of current Viennese practice. The surfaces, too, are quieter than is customary with this company.
Chopin: Concerto in F minor, No. 2. Guiomar Novaes piano with Klemperer conducting. Vox PL 7100, $5.95.	If anything, Mme. Novaes is more consistently excellent in this work than in the Beethoven above, giving her playing a rippling clarity and nuance not matched in the other LP's by Rubinstein, Malcuzynski, and Ellen Ballon. However, Klemperer is much less skilled in this music than in Beethoven, leading to some angularities of phrasing in the orchestral part and dynamics that overpower the soloist.
Mendelssohn: Symphony in A ("Italian"). Fritz Riegger and the Munich Philharmonic. Decca DL 7508, $3.85.	Unexpectedly spirited playing and full, even-toned reproduction. Not quite the dazzling execution of the Boston-Koussevitzky or the Cleveland-Szell, but a thoroughly musical accomplishment in most relevant ways.
Mozart: Serenade in D (K.250, "Haffner"). Clemens Krauss and Vienna Symphony. Vox PL 6850, $5.95.	One of the major Mozart scores hitherto denied us, played with fine spirit and stylistic detail by the Krauss-directed ensemble. The elaborate violin solos are well played by an unidentified but expert hand. Bright, clear recording favoring the upper frequencies.
Mozart: "Serenata Notturna" (K.239, in D). Josef Zimbler Sinfonietta. Decca DL 8522, $4.85.	A close companion to the foregoing, with some especially delightful effects contributed by the use of a solo quartet against a tutti with tympani. Finely efficient performance and excellent reproduction. The second side is no less notable, for it returns to currency the masterful Telemann suite once recorded by Ormandy. Here the solo flute is James Pappoutsakis, a nimble, tasteful player.
Mozart: Quintet in G minor. Amadeus Quartet, with Cecil Aronowitz, second viola. Westminster WL 5086, $5.95.	Not quite what one expected of this able organization in this work. Tempi are rushed, a little nervous unstability infects rhythmic detail, and the substance of the great work thereby suffers more than a little. Over-live background makes the sound occasionally suggestive of a string orchestra rather than merely a quintet. Some stretches are splendid, but the whole is uneven.
Schumann: Quintet in E flat. Clifford Curzon, piano, with the Budapest Quartet. Columbia ML 4426, $5.45.	A suitable successor to the Brahms quintet by the same performers, and a twin-pea in excellence of balance, wholesomely healthy style of playing, and thoroughgoing comprehension of musical requirements. On the whole, better integrated than the Rubinstein-Paganini, though that has its substantial virtues.
Stravinsky: "Petrouchka." Dimitri Mitropoulos conducting the Philharmonic-Symphony. Columbia ML 4438, $5.45.	Columbia's answer to Ansermet and Stokowski, with most of the credit going to the engineers and associated technicians. Mitropoulos seems to find in this score little more than a collection of effects, some of them brilliantly realized, but with no consistent musical meaning.
Stravinsky: "Sacre du Printemps." Pierre Monteux conducting the Boston Symphony Orchestra. RCA Victor LM 1149, $5.72.	The exact opposite and corrective to the foregoing: a marvellously exact, detailed, scrupulously clean, and rhythmically precise re-examination by Monteux of a score he has been conducting with unique sensitivity for nearly forty years—since its premiere, indeed. Note that the orchestra is the Boston, and it plays with all its old, leonine virtuosity. Needless to say, only wizard reproduction could make all these values apparent.
Verdi: "D'Amor sull' ali rosee," etc. Astrid Varnay, soprano. Remington RLP 199-45, $2.19.	Typically powerful and equally erratic vocal work by Miss Varnay, in a collection ranging from "Abscheulicher" ("Fidelio") to excerpts from "Thais" and "La Juive" as well as the indicated Verdi. A kind of vocal weightlifting, all muscular effort and little esthetic appeal. Herman Weigert (Miss Varnay's spouse) leads the orchestra, which is not always sufficiently rehearsed. —IRVING KOLODIN.

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THE ABC'S OF LP

(*Continued from page 52*)

hème" for two years on LP might well dispute the advice that says "No." But, like a doctor, a critic can only give the best advice he has derived from professional experience; the patient may live blissfully while ignoring it, and die of annoyance for taking it.

Rule 3 could be: Listen well before buying any extended performance made from radio broadcasts or tapes of same. At best, recording an opera is a difficult, tedious, and painstaking task. To pretend that a group of performers in a studio will, on a given occasion, all sing well enough long enough to merit the endless repetition of that *specific* performance is to deny the experience of opera-goers and radio listeners everywhere. We have all said of a particular Metropolitan or Toscanini broadcast: "What I wouldn't give to have that on a record!" But that is a judgment expressed after the fact, not action taken before it; it is the product of an experience, not the source of it.

Rule 4 might deal with duplications and the elements of an opera recording that are most likely to withstand the passage of time. One can cite chapter and verse for this, and it is: *conducting*—as exemplified by the Glyndebourne-Busch reissues, by the Toscanini "Traviata," the Reiner "Carmen," the Beecham "Faust," and the Walter "Walküre." Some of these have uniformly superlative singers, some have variable ones, one actually has mostly inferior ones. But in each case a totality has been achieved through the dominating influence of a conductor completely aware of what he wants and how to get as much of it as the personnel can deliver. One can say as much, too, of the Krips "Fledermaus," the Désormière "Pelléas," the Wolff "Manon" (interlocutor aside), and the Rossi "Falstaff."

These are admittedly rules of thumb, subject to the influence of specific given instances requiring judgments as "exceptions." Thus, there is not likely ever to be another version of Wolf's "Corregidor" to challenge the current Urania, let alone a better one. The appended list of recommended recordings in the new style will give the listener more latitude for measuring his standards against mine and deciding therefrom how far he wants to go with this primer for purchasers. When the LP catalogues actually combine, as well they may, the best of the old with the best of the new, we will in truth be able to refer, at last, to the phonograph "literature."

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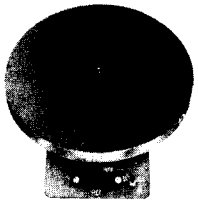

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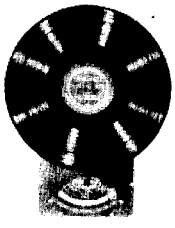

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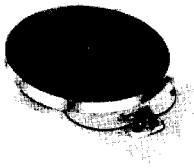

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Recordings for the Young

A CHILD will derive his greatest pleasure from records if he can play them on his own phonograph. A sturdy machine, with only one speed of playing—the standard 78 rpm—is more practical for hard use than the relatively delicate machine that operates at several speeds. In addition, a child whose attention span is short and who likes to repeat a record many times, gains little from the advantages of LP.

The following records have been selected from a wide assortment on the basis of both their appeal to children and their suitability for them. The order is roughly graded according to age, but it is advisable to play a record before buying it to evaluate its content for a particular child. Unless otherwise stated, all records are ten-inch unbreakable.

For Ages 1 and 2

WHAT DOES BABY SEE and *WHAT DOES BABY HEAR?* — Pram-4, $1.19

CLAP HANDS and *UP! UP! UP!* — Pram-5, $1.19

BABY'S BATH and *PEEK-A-BOO* — Pram-6, $1.19

The presentation and the subject matter of all three of these records make them a suitable choice for a baby's first experience with recorded music.

For Ages 2-6

LET'S BE FIREMAN, told and sung by Lee Sweetland. (Ages 2-4) Children's Record Guild-1024, $1.10. Authentic facts and sounds gauged to a young child's comprehension.

TRAIN TO THE FARM, told and sung by Norman Rose with the Lowell Singers. (Ages 2-4) CRG-1011, $1.10. Appealing songs about the farm are integrated with a story of interest to the young.

THE FOG BOAT STORY, adapted from the story by Lucy Sprague Mitchell, with music by Harry Gable. (Ages 2-4) CRG-1027, $1.10. Children who are in the habit of dramatizing the "here and now" materials will be stimulated by this presentation.

LET'S PLAY ZOO, sung by Tom Glazer with music by Charity Bailey. (Ages 2-5) Young People's Records-802, $1.19. An inviting activity record with songs about a kangaroo, seal, monkey, and elephant.

WHO WANTS A RIDE? sung by Tom Glazer with music by Charity Bailey and Marion Abeson. (Ages 2-5) YPR-806, $1.19. Bright, gay songs for singing and dancing.

A WALK IN THE FOREST, narrated by David Pfeffer with music by Herbert Haufrecht. (Ages 2-5) YPR-805, $1.19. The ten-year-old narrator has a polished style of delivery and, at the same time, genuine childish appeal. The boy meets many different animals on his walk. As each joins the procession, its particular musical theme is added. An outstanding recording.

LITTLE ORLEY'S ADVENTURES WITH "THE LITTLE ENGINE" and *"THE HAPPY BIRD,"* told by Uncle Lumpy, with Fred Waring and his Pennsylvanians. Decca Children's Set 1-112, $1.25. Uncle Lumpy spins some more interesting yarns in his own inimitable style.

THE LOLLIPOP TREE, THE LITTLE TURTLE, and *THE MOON IS THE NORTH WIND'S COOKIE*, sung by Burl Ives with the Percy Faith Orchestra. Columbia MJV-110, $1. The sense and nonsense of these songs delight children.

WINNIE THE POOH STORIES and *UP-SIDE-DOWN BOOKS*, adapted from A.A. Milne by Steven R. Carlin, dramatized with James Stewart as Pooh, with music composed and conducted by Norman Leyden. RCA Victor Y/WY-438 and 439, $3.40 each. Two-Record Little Nipper Giant Storybook, complete with "Winnie the Pooh" reprinted stories and art. Each storybook contains two stories: #438, *WINNIE THE POOH AND THE HAFFALUMP* and *WINNIE THE POOH AND TIGGER; NO.* 439, *WINNIE THE POOH AND EEYORE* and *KANGA AND BABY ROO.*

Ages 6-10

LITTLE BOY WITH A BIG HORN, based on the Little Golden Book by Jack Bechdolt, tuba solo by Bill Bell, song by Cliff Friend. Big Golden Record, $1. In this entertaining story-in-song, a boy is forced to seek solitude when he toots on a big tuba. He finally flees to the seashore where his playing saves a ship at sea. *WHEN I GROW UP*, recorded on the other side, is a song that answers the question, "What will you be when you grow up?"

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LEAD A LITTLE ORCHESTRA, narrated by William Kleine with Ray Carter Orchestra. Columbia MJV-115, $1. This is cleverly devised to allow a child to "conduct" the orchestra as it plays. The narrator tells the listener how to achieve different effects through the use of his hands and arms. Directions are simple and clear; following them out is fun.

LITTLE PEDRO AND THE STREET SINGERS, told and sung by David Pfeffer and others. (Ages 5-8) Children's Record Guild-5028, $1.10. Lively folk songs with a thread of narration acquaint a child with the mores of his Latin American neighbors. He'll feel quite at home as he plays the games.

A-HUNTING WE WILL GO, sung by Tom Glazer with the Gene Lowell Chorus and Orchestra. Young People's Records 505, $1.19. Three good songs, "The Keeper," "Away and Away," and "A Southerly Wind" are attractively presented.

KIDDIE FOLK FESTIVAL, with dialogue by Julie Marvin. Kiddie Land Records-25, $.59. Traditional songs, "The Old Chisholm Trail," "Working on the Railroad," etc., sung in a campfire setting.

THE MAGIC CLOCK, story by Jay Williams, music by Herbert Haufrecht, told by Norman Rose with Orchestra and Chorus conducted by Gene Lowell. YPR-501, $1.19. In this musical fantasy, the population of Glicken-Glocken is wholly dependent upon a clock. A neighboring wicked King tries to smash the clock to throw the town into confusion. The story provides an admirable framework for enjoyable music.

ALICE IN WONDERLAND, adapted from the Walt Disney film, with Kathy Beaumont as Alice; Ed Wynn as the Mad Hatter; Jerry Colonna as the March Hare; and Sterling Holloway as the Cheshire Cat. Two-Record Little Nipper Giant Storybook. RCA Victor Y/WY-437, $3.40. These are also available in three singles.

PROKOFIEFF'S CINDERELLA, a musical play in four acts narrated by Norman Rose with orchestra conducted by Richard Mohaupt. 2-10" records in folder. CRG-201, $2.20.

LET'S GO TO THE RODEO, written, told, and sung by Tom Glazer. YPR-503, $1.19. The excitement of the rodeo offers new material for the cowboy fans.

FERDINAND, THE BULL, adapted by Alan Livingston from the book "The Story of Ferdinand" by Munro Leaf and Robert Lawson, told by Don Wilson with music by Billy May, Capitol, CAS-3095, $1.15. A good production of this evergreen tale.

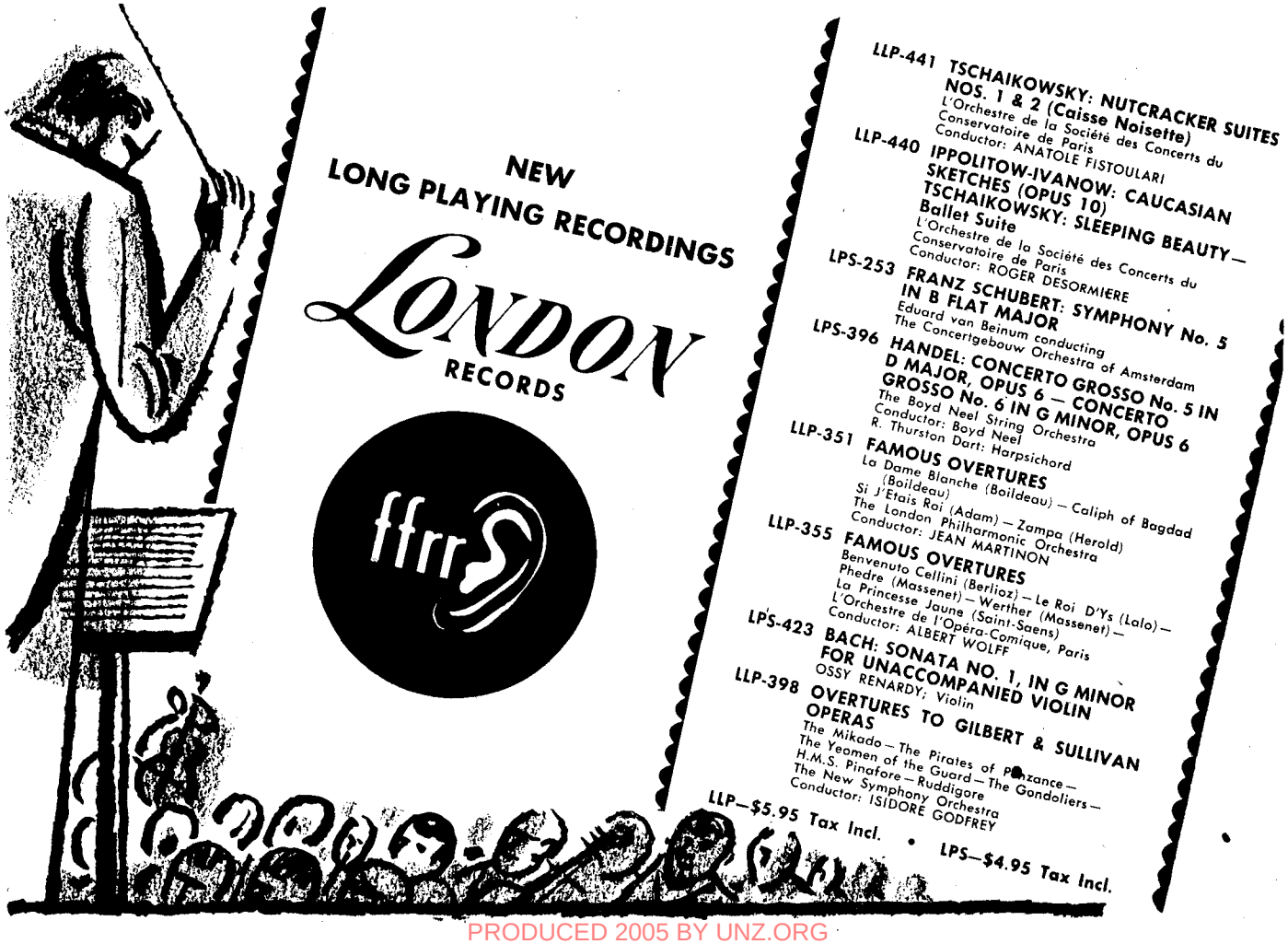
SQUARE DANCE PARTY for young folks, with calls and instructions by Les Gotcher. 2-10" records in folder. Capitol DBS-4010, $2.36. Four dances in the square dance pattern are based on subjects of immediate interest to children: Indian War Dance, Choo-Choo Square Dance, Merry-Go-Round Square Dance, and Loopy-Loop. For those under ten, this will serve as an admirable introduction to square dancing.

For the Whole Family

WE WISH YOU A MERRY CHRISTMAS and *ROUND AND ROUND THE CHRISTMAS TREE,* sung by Tom Glazer with the Gene Lowell Chorus. YPR-226, $1.19.

THE TWELVE DAYS OF CHRISTMAS and *LITTLE BITTY BABY,* sung by Tom Glazer with orchestra and chorus. YPR-225, $1.19.

—BEATRICE LANDECK.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Eduard van Beinum conducting
The Concertgebouw Orchestra of Amsterdam
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Conductor: ALBERT WOLFF
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Glyndebourne 1938, Town Hall 1951

LONG DESIRED, oft postponed, the appearance of the first Glyndebourne opera on LP may well cause general congratulations for all concerned. That it is "Don Giovanni" which first comes to life in the new process (RCA Victor WCT 59, $17.16) is eminently fitting, for it is as close to perfection as the series produced, and thus the most exacting test for the restorers. I know it will sound extravagant to those who haven't heard the LP discs, but it could well pass for a brand new product—except that few people are taking as much pains with balance and musical proportion as the late Fritz Busch did in 1938.

It may seem a laboring of the obvious to recite the list of virtues comprehended in the cast of John Brownlee (Don Giovanni), Salvatore Baccaloni (Leporello), Koloman von Pataky (Ottavio), Ina Souez (Donna Anna), Luise Helletsgruber (Elvira), Audrey Mildmay (Zerlina), and Roy Henderson (Masetto), but the original 78's have been unavailable for "some years" (as the RCA Victor announcement tactfully phrases it), meaning that a whole generation of musical enthusiasts has grown up to whom it is only a legend, a lure, a mirage. Those who have been touting its temptations may safely relax; it is every bit as good as they have been contending, and in the miraculously joined sequence it "plays" (theatrically) as one could only imagine but never attest from the interrupted 78-rpm units.

What one had forgotten is the exceptional blend of voices achieved by Busch in the ensembles, when Baccaloni was not yet a buffo virtuoso but merely an excellent one, and Brownlee had the vocal strength to make all his intelligence effective, with Pataky perhaps the best Ottavio of this era, and Mmes. Souez, Helletsgruber, and Mildmay wholly able performers in their parts. Those who are curious about the procedure may be interested to know that original metal plates (virgin) were played onto tape, restoring the acoustic character of the original British recording; the tape was then subjected to RCA's LP curve. On today's sensitive instruments—and with the old scratch factor eliminated—the sounds are appreciably finer than ever before.

OF EQUAL impressiveness as a technical feat and productive of no less musical pleasure for those whose metabolism accommodates Wagner as well as Mozart is the magnificent version of the first act of "Walküre" (class of 1936). Of Viennese origin, it catches at full flower the voices of Lotte Lehmann, Lauritz Melchior, and Emanuel List, with Bruno Walter in great heart and spirit as conductor. Here the technical challenge is even greater than in Mozart, for concepts of what is justice to Wagner's orchestra have sharpened perceptibly in fifteen years. However, what I described ten years ago as "fine mellowness of sound, great dynamic differentiation, and a splendid variety of colors" had, apparently, the latent verities to produce a tape of remarkable vitality and a final disc of absolutely first-class quality (RCA LCT 1033, $5.72). Subtracting surface noise in this instance has not always been readily possible (the section known as "Der Männer Sippe" grinds a bit, probably from ex-

Lotte Lehmann (circa 1936) — "triumphant testimony."

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cessive use of the original); but in almost every aspect it is triumphant testimony to the greatness of Lehmann's Sieglinde and the pealing richness of Melchior's Siegmund.

FROM this potent Lehmann of 1936 it is a natural and far from discreditable progression to a brace of discs reproducing the sounds, the accomplishment, the emotion of the occasion last February when she closed the book on her New York career with a tear-stained and unforgettable recital in Town Hall (Pembroke LP set, $12.50). In retrospect the records are remarkable no less for the gaiety with which Lehmann fended off the protestations of her despairing enthusiasts when she pronounced the fateful words than for the overwhelming intensity which made her break off "An die Musik" before its end, leaving the words "Du holde Kunst" as her absolute valedictory. There is much beautiful singing in these grooves (Wagner's "Traüme" especially, and a selection from "Die Schöne Müllerin") as well as a good deal that is tentative and tonally grey; but the predominant mood is a testimony to the artistic spirit which can rise superior to the temporal flesh, and a vivid instance of impromptu recording more lifelike than the common premeditated kind.

Of the latter species, the most arresting current example is Urania's version of Wolf's "Der Corregidor," in which, after any number of threatening gestures, this company has produced a full-length opera consistently worth hearing (Urania URLP 208, $17.85). It is unlikely that this work will be recorded soon again, or in anything like the appropriate voices led by Karl Elmendorff.

It is no secret that the subject matter is the same story of Pedro de Alarcon which served Manuel de Falla so well for the plot structure of "The Three Cornered Hat." Expanded in length and detail, it doesn't quite justify the time consumed in making its points, but there is considerable accumulation of interest, especially in the musical texture which looks back to "Freischütz" and "Meistersinger," ahead to "Rosenkavalier" and even "Wozzeck." As the recording unfolds, one comprehends some barriers to its inclusion in the general repertory. "Der Corregidor" requires no less than three first-class bass-baritones, a good regular baritone, two leading sopranos, and a versatile tenor. That Urania has captured, on the wing, a performance that includes such excellent artists as Georg Hann, Kurt Boehme, and Gottlob Frick (abetted by Josef Hermann) for the low voices, Margarete Teschmacher and Marta Fuchs for the high, and Karl Erb in between is a measure of the interest in this venture.

The recording is live and well-balanced, if with an almost overpowering amount of presence. Elmendorff's conducting of the only familiar music in the score—the same "In dem Schatten meiner Locken" which recitalists have made familiar in the concert hall—is not reassuring, but most other values are adroitly handled. Small cuts aside, the score is virtually complete. More of this quality please, Urania.

Those unsatisfied by the recent Columbia "Pagliacci" will not, to my ear, find substantially greater satisfaction in the recent Cetra-Soria version (set 1227, $11.90). If it lacks a performance as immature as Lucine Amara's Nedda, it does not afford anything nearly so ear-filling as Richard Tucker's Canio, and Alfredo Simonetto's direction is several shades paler than Fausto Cleva's. Carla Gavazzi delivers a dramatically apt Nedda, Carlo Bergonzi a somewhat throaty Canio. Carlo Tagliabue is the forceful Tonio. The lasting impression is: solid competence on a rather routine level.

—I. K.

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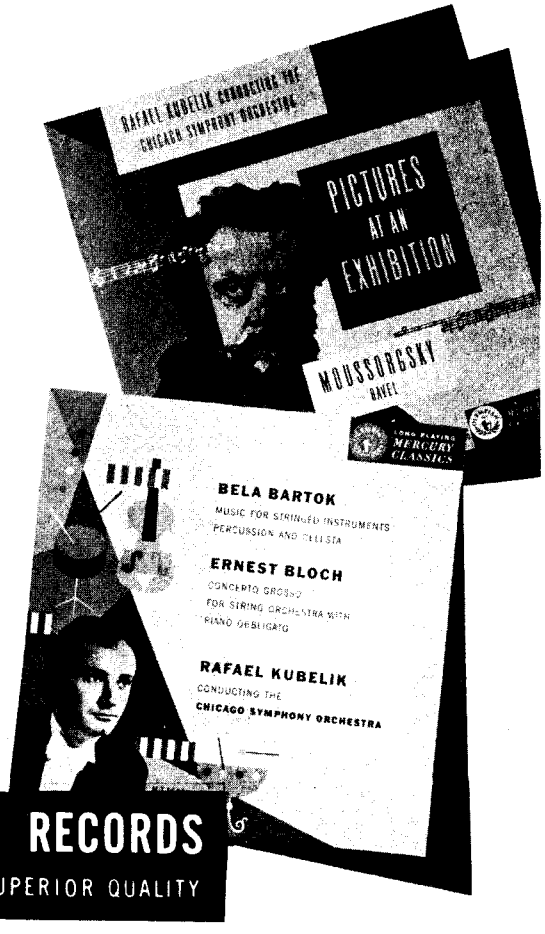
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THE OTHER SIDE

(IMPORTED RECORDINGS)

LONDON.

THOUGH the Royal Festival Hall has been in use since May it may be said to have received its true baptism of fire during the past four or five weeks. Capacity audiences heard five concerts by the Philharmonia Orchestra under Guido Cantelli and acclaimed the young Italian maestro in no uncertain fashion; Horowitz came to this country for the first time since before the war and appeared three times to full houses; and the Amadeus Quartet managed to persuade nearly two thousand people to attend an evening devoted to the music of Mozart, Beethoven, and Brahms. Our national anthem has figured rather prominently in all this activity. First of all, it was put on the Amadeus program by mistake and an announcement had to be made rectifying this. The next night another announcement was made to the effect that Mr. Horowitz wished to play it before beginning his recital! But it came into its own when the most rousing performance I ever heard (causing one or two rash members of the audience to applaud!) would have told even a blind listener that Sir Thomas Beecham, Bart., had at last taken his rightful place on the rostrum. The tumultuous welcome that greeted his appearance was a sure token of the unique place he occupies in the musical life of this country. Of course, everyone was eager to hear what he would have to say about his "new home," and at the end of his third concert, on October 31, we were treated to one of his longest and most hilarious curtain speeches. It began as a good-humored tirade against music critics, then dealt with the hall ("I must admit that I can hear more of the music than in most places . . . whether the orchestra likes that is another matter"), with the American tour of the Royal Philharmonic ("last time we gave fifty-one concerts, now we have been asked to come back for 104 concerts—the Yanks must like us"), with politics, and ended by inviting questions from the audience in the best lecturer fashion.

Though we shall not hear much more of him at the Festival Hall this winter, Sir Thomas has a busy season ahead of him, with concerts all over the country, two more performances of "Die Meistersinger" at Covent Garden in December (with Edelmann and Hopf from Bayreuth joining last summer's cast), possible further operatic ventures later (there is talk of "Louise" and "Tales of Hoffmann"), and above all a tremendous recording schedule—including the Brahms and Sibelius violin concertos with Isaac Stern, as well as a number of Haydn symphonies, among them Nos. 94 and 99. The November releases feature him on the "rival" labels of HMV and Columbia; HMV's contribution takes the form of half a dozen movements from Sir Thomas's Handelian extravaganza "The Great Elopement," most of which were not contained in the longer Suite (which was the last recording he ever made with the London Philharmonic), while on Columbia we find the Overture to Rossini's early one-act opera "La Cambiale di Matrimonio" — a sparkling performance containing splendid horn solos from Dennis Brain.

The same "rivals" offer us Beethoven's last two piano concertos, each starring two of the respective company's top artists, with the Philharmonia Orchestra forming the "supporting cast" in both sets. The Fischer-Furtwängler "Emperor" (on HMV) is very much more to my taste than the Gieseking-Karajan G major (on Columbia). The former must be regarded as a serious rival to the Schnabel-Galliera despite the over-cautious tempo of the Finale. Though Gieseking is a far more polished pianist than Fischer, he does not really get to the heart of the elusive Opus 58. The very opening fails to strike that essential note of spontaneity, and Karajan makes things worse by pulling the time about in the succeeding tutti; here Schnabel wins in a canter, particularly as Columbia's new recording has little or nothing to show for five years of technical progress.

The death of Fritz Busch has left a gap in our musical life which will be hard indeed to fill. While many countries gained from the Nazis' folly, his name will forever be associated particularly with Glyndebourne. Danish music lovers, too, are mourning his loss, and HMV has given us a reminder of his close association with the Danish State Broadcasting Symphoney Orchestra by issuing their joint recording of Haydn's Sinfonia Concertante. This lovely work has been sadly neglected on records, and the spirited performance by the Danes is most wel-

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come. The soloists are perhaps a trifle less accomplished than their French counterparts in the Oiseau-Lyre set (the only other version I know), but Busch's handling of the music is all we would expect from this sensitive artist. Another Haydn work, even less familiar than the Concertante, is the Concerto in F major for Violin, Harpsichord, and Strings, which comes to us from Parlophone and is played in lively and stylish fashion by Jean Pougnet, Lionel Salter, and the London Baroque Ensemble under Karl Haas.

AFTER last month's inadequate tribute, consisting of one Schubert Impromptu, Artur Schnabel is now fittingly remembered with two further Impromptus (Opus 90, Nos. 2 and 3), the reissue of Sonatas Opus 109 and Opus 111 from the "over-subscribed" (i.e. deleted) Vols. 1 and 2 of the Beethoven Sonata Society, and by the first recording of one of his forbidding compositions, the "Rhapsody for Orchestra" (Kletzki and the Philharmonia on two Mysore-sponsored Columbia discs). This highly charged, almost aggressively dissonant music is hardly designed to endear his memory to the bulk of those who cherish his realization of the classical piano repertoire, but it is easy to understand why the Schoenbergian idiom should have appealed to a man endowed with so outstanding a musical intellect.

Apart from the Schnabel reissues, the November lists contain three further, highly popular Beethoven Sonatas: Opus 13; Opus 27, No. 2; and Opus 57. Solomon brings to the C minor Sonata his splendid command of the keyboard and sincere musicianship, but his playing strikes me at one and the same time as too romantic and yet slightly detached; HMV's three-disc set is excellently recorded. Decca's 78-rpm discs of the C sharp minor Sonata are now available, though the LP disc has been held up; the performance by the talented young Austrian Friedrich Gulda is fortunately devoid of the all-too-common "Moonlight" lunacy, but the Adagio sostenuto might be a little more flowing, and the break between the first two sides, eight bars before the end of the movement, is maddening. Despite some eccentricities, Malcuzynski's account of the F minor Sonata, Opus 57, is much more in character than might have been expected from a noted Chopin specialist. The excellent Columbia recording includes Brahms's E flat minor Intermezzo as a fill-up. —THOMAS HEINITZ.

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Pop Roundup

ONE MAN'S Golden Age may be another man's vacuum. But the major companies have made available for Christmas some of the greatest pop and jazz sides ever recorded, reissued now on LP and 45. RCA Victor's self-acknowledged Golden Age occurred roughly between 1935 and 1941, when the label boasted such properties as Glenn Miller, Tommy Dorsey, Benny Goodman, Artie Shaw, Fats Waller, etc. Now the company has turned up an affair entitled GLENN MILLER CONCERT (RCA LPT 16), consisting of eight previously unreleased sides taken from Mrs. Miller's personal collection of "air checks" (recorded from radio broadcasts). Here the slick Miller crew, in the presence of "live" dance-hall and theatre audiences, reveals a vitality and spontaneity rarely felt in its studio sessions. In such scores as "Tiger Rag" and "St. Louis Blues" the outfit generates real excitement.

Columbia's first Golden Era preceded RCA's, and it produced the great Armstrong and Bessie Smith recordings. Its second millennium followed RCA's, and its fame rests on an artistically fruitful output, with Benny Goodman the key figure. Sales figures to the contrary, this reviewer finds BG at his best between 1940 and 1942. At that time he had fallen in with the main exponents of the free-wheeling Kansas City school, and his own playing, especially in the company of his Sextet, attained a greater warmth, imagination, and fluidity than at any other time. In his immediate circle a stimulating factor was the late guitarist Charlie Christian. In the big band sides it was the modern arranger Eddie Sauter. We offer as evidence two remarkable LP's, BENNY GOODMAN COMBOS (COL GL 500) and BENNY GOODMAN AND HIS ORCHESTRA (GL 501). The latter lists ten reissues, several from twelve-inch originals. These include Sauter's "Benny Rides Again" and "The Man I Love." The COMBO disc lists twelve tunes, four of which are released here for the first time. It's powerful jazz—and incidentally all very danceable.

We must confess some impatience with the stereotyped variations in B flat practised for thirty-five or so years by the Dixieland schools. But we have always had tremendous respect for the fertile, long-time New Orleans practitioner Sidney Bechet. In 1940, under the Hot Record Society aegis, the soprano sax-clarinet specialist joined forces with cornetist Muggsy Spanier for a series of twelve-inch duet sides, accompanied only by bass and unamplified guitar. Today these intimate ensemble gems have been reissued on an LP by Atlantic—BECHET-SPANIER DUETS (ATL LP 1206). "China Boy" and "Sweet Lorraine" are incomparable, the others only wonderful.

Decca's files have produced a piano LP entitled KINGS AND QUEENS OF BOOGIE WOOGIE (DL 5249). Most of the sides date from 1935-6, and they're as good as anything that has been issued since. The stars are Meade Lux Lewis, Pete Johnson, Albert Ammons, etc. Naturally included are "Honky Tonk Train" and "Yancey Special." RCA Victor has reissued its most popular boogie collection on new-speed discs, and here we find Ammons and Johnson in a four-handed enterprise, EIGHT TO THE BAR (RCA LPT 9), which doesn't quite match the spirit of the Decca deal.

A flock of fabulously popular RCA Victor albums, most dating from the middle Thirties and early Forties, will undoubtedly get a new lease on life now that they have been issued on LP and 45. UPSWING (RCA LPT 12) represents the typical, if not always the best, of the "swing" output. It contains eight rhythmic, highly danceable contributions by T. Dorsey ("Song of India"), Artie Shaw ("Begin the Beguine"), Goodman ("Stompin' at the Savoy") and Miller ("Tuxedo Junction") . . . Goodman, Clinton, Dorsey, Kaye, Miller, Ellington, Shaw, and Martin are represented in another melodious, danceable group entitled SMOKE RINGS (RCA LPT 13), originating between 1936 and 1942 when "Reverie," "Moon Love," and "Intermezzo" blended with blue lights everywhere. . . . And speaking of danceability, that could be the basis of TOMMY DORSEY'S ALL-TIME HITS (RCA LPT 15), embracing a period from 1936 to 1945. "Boogie Woogie," Dorsey's biggest recording, and "Sunny Side of the Street" are among the eight. . . . Reissued at the same time is GETTING SENTIMENTAL WITH TOMMY DORSEY (RCA LPT 10). The TD theme is present, along with "Marie" and "I'll Never Smile Again." . . . All of which reminds us that once upon a time bands, and even the jazz boys, were expected to play dance music.

Inveterate Gershwin collectors will welcome RCA Victor's special reissue on LP of the late composer's own recording of RHAPSODY IN BLUE and

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AN AMERICAN IN PARIS (RCA LPT 29), vintage 1927 and 1929 respectively. Several later-day interpretations are superior both in the recording and the performances, but with this sort of thing nostalgia must figure as well. On the whole, the engineers have done a good reclaiming job.

Golden Age of Hootenany

Back in the days of Federal Works projects, folk singing was a wholesome, inexpensive way for people to entertain themselves and each other. One group of citizens even decided to emulate the old minstrels, traveling about, echoing the workers' plaints, but eventually camped out for long runs in small Greenwich Village night spots. For Pete Seeger, Burl Ives, Cisco Houston, Tom Glazer, Woody Guthrie, and others of this hard core the struggle is over—they have arrived. Seeger's Weavers have sold a few million records for Decca, while Ives is a respected property at Columbia. Like Glazer, he's especially strong in the children's field. (Gil) Houston recently signed with Decca, and some of these names have been associated with recent hit songs—all of strong "folk" persuasion. Leadbelly died unfortunately before his theme "Goodnight Irene" became one of the big hits of our generation. Much of the early work of these men was recorded by Moses Asch, and some is available on LP's issued by Folkways. Outstanding is the earthy ROCK ISLAND LINE (FP 14), a collection by the late Leadbelly. Another is LONESOME VALLEY (FP 10), which features group singing in varying degrees of primitiveness, and illustrates clearly wherefrom sprang The Weavers. It's a heavy bite of tangy tobacco with "On Top of Old Smoky," "Down in the Valley," etc., cut with the support of mandolin, banjo, guitars, and fiddle. . . . "So Long" was originally one stanza in an Okie balladeer's "Grapes of Wrath." It may be heard in another poignant, primitive collection, TALKING DUST BOWL, by Woody Guthrie (FP 11). He accompanies himself on guitar and wailing harmonica.

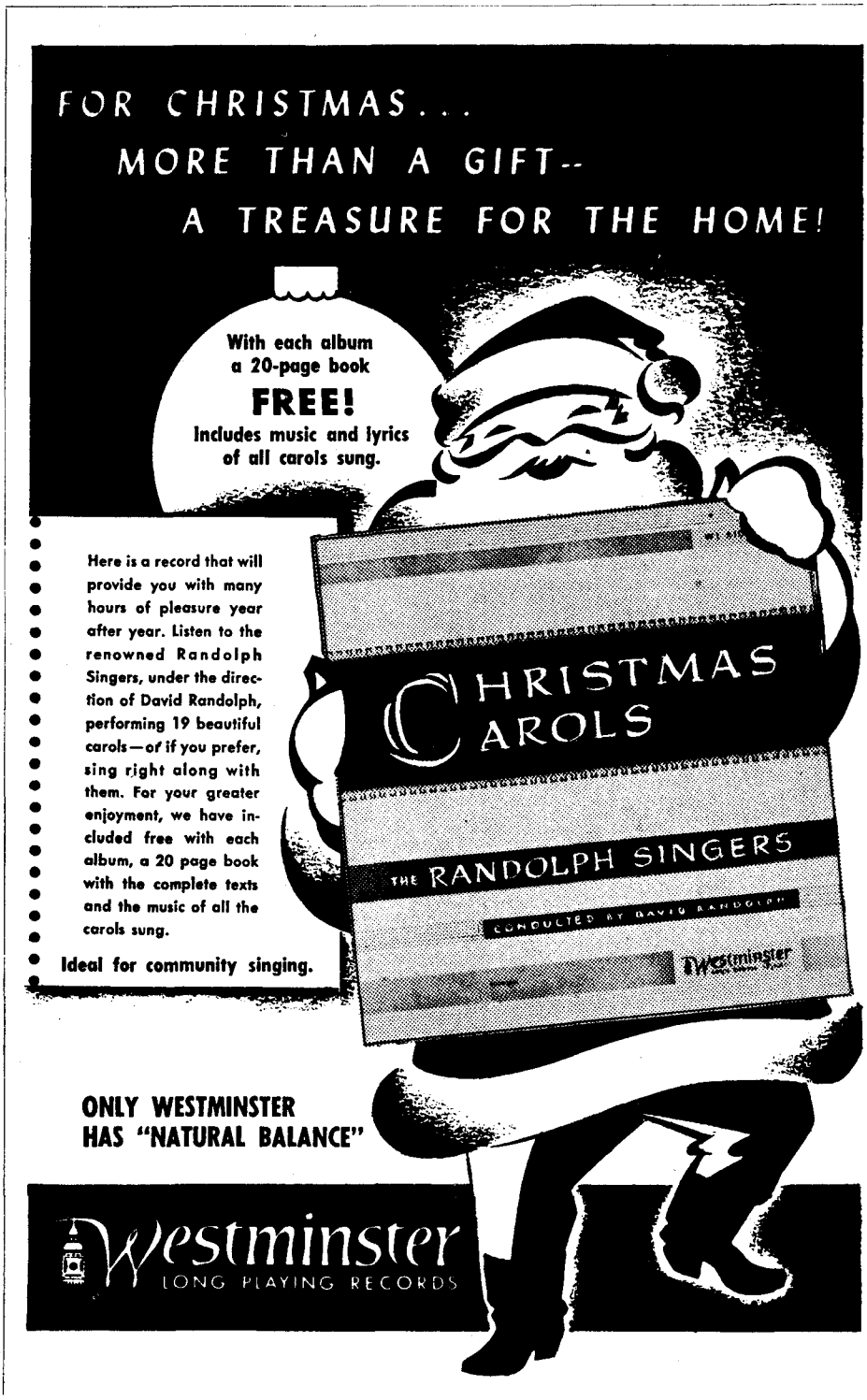
Among the New Pop Sides

Burt Taylor, a talented newcomer, sings a beautiful ballad, LONG AGO, which sounds good enough to be by Kern, but isn't (COL 39557) . . . Comic Robert Q. Lewis and a fantastic female chorus do VANILLA OR CHOC'LATE OR CHERRY as a zany period piece (M-G-M 11081). . . . In buoyant salon style, composer Johnny Green leads his own band through danceable renditions of two relatively obscure Green standards, HELLO, MY LOVER, GOODBYE and EASY COME, EASY GO (M-G-M 11069). . . . The new Lerner-Loewe show, "Paint Your Wagon," has been a long time in arriving, but when it does we predict big things for a new bari-tenor, Tony Bavaar. This is based on his recording of a lovely ballad, I TALK TO THE TREES, and one CARINO MIO (RCA 47-4320) from the show. . . . We also like Dinah Shore's sophisticated THE END OF A LOVE AFFAIR (RCA 47-4286), which is *not*, we hasten to add, by Cole Porter.

Piano Patter

We have just received evidence that leads us to believe that the finest jazz pianist around today is one Billy Taylor. Exhibit A is entitled BILLY TAYLOR IMPROVISATIONS (ATLANTIC LP 113). Taylor's technique is impeccable, as is his taste. His modernisms grow logically from an amalgam of influences that includes Tatum, Wilson, Hines, Gillespie, and the Cuban *montuno* masters. It's recommended without reservations.

—Bill Simon.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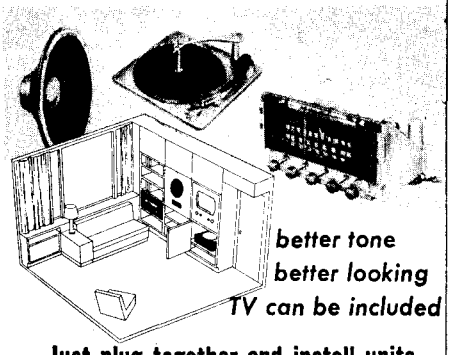

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Some Ingredients of High Fidelity

THERE ARE some terms in our dynamic American language which we might as well give in to. "High Fidelity" is one of them. Ours is a still developing tongue, to the grammarians' constant dismay; slang, like folk song, is a matter of common sense, the sense of common usage, and slang can't be stopped. High Fidelity is here to stay.

All the more important, then, to keep a lookout for fallacies in such easy-going terminology. I've been begged again and again to make clear that High Fidelity is not, for example, merely Extended Range. "Fifty to 10,000 cycles" is an impressive bit of advertising information to the eye and useful enough in its own legitimate way, but it has as much to do with the totality of High Fidelity as "made with creamery butter" concerns a well-baked cake. An ingredient, no more.

Look at the acoustic-electronic aspect of this ubiquitous term. In this practical sense it concerns faithfulness, in the reproduction, to the original sound pattern as it reaches one or more microphones. Granted a somewhat unlikely perfection to the miking process, we have a complex of serious distortion problems in what follows, between the microphone and your ear.

A device described as having a tonal range of fifty to 10,000 cycles is one which will pass all of those pitch frequencies, high and low, to some degree and in some manner. But note well that nothing whatsoever is said as to what manner! Specifically, first, there is no mention of the relative strengths, the proper proportions. There may be gross discrimination. A 1,000-cycle tone may well be cruelly exaggerated while a rightfully equal sound at 9,000 cycles may be enfeebled to a shadow. This form of distortion, unlinearity, is horribly common and leads directly to other more specific types. A graph of such response, strength versus frequency, has "peaks" and "valleys." Some common crystal phono cartridges rated in the 50-10,000 category produce a sound with a graph that should make any listener shudder.

"Flat" is a fine exaggeration expressing a somewhat more reasonable description of performance. "Flat" is an infinity akin to "perfect," which latter term we seldom admit to existence. To be of practical use, "flat" must be qualified by a tolerance, such as "within plus or minus one db," which says very accurately that the device in question, whether a pickup, record, amplifier, or microphone, passes along the various frequencies or pitches of sound in their original proportions, strengthwise, within an inaudibly small tolerance.

But we must be still more specific. Three other major types of distortion may and do occur in an agonizingly large number of ways. The simplest is harmonic distortion, the generation of harmonic (chordal) overtones which are not present in the original sound. Some of our cheaper radios and sound systems have such incredibly high distortion of this type that the original sound is barely recognizable. As in music, we speak of second, third

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harmonics, and so on. Harmonic distortion can't be directly graphed, except via actual pictures of sound wave shapes as seen on an oscilloscope screen; but it is usefully expressed in terms of over-all percentages, which correspond nicely to the degree of unpleasantness in the resulting sound.

Another bogey is intermodulation distortion (IM), only in the last few years taken into proper account. IM is a kind of two-plus-two-makes-five. Feed two strong test tones together into an amplifier and there may be a tendency for the two to intermodulate, breeding new tonal monstrosities not even chordal, but at the sum and the difference of the original two. When every tone in a complex musical mass can thus interbreed with every other to form new polydissonances, the result is painful to hear. I grant that the ear does its own intermodulating, that music itself is full of it. But we are concerned here not with natural sound, faulty as it may be, but with accurate reproduction. We want no additions to nature's originals. IM distortion has a lot to do with the nastier reproduced sounds we hear and is a serious problem all along the line. It is not easy to measure usefully, but expressions of percentage are now helping further to define what is hi-fi and what isn't. Five per cent IM is good.

FINALLY there are transients. When ill-reproduced they dissolve into all the other distortions you can name. Transients are instantaneous sounds, the strike of a kettledrum, the click of a castanet, the plunk of a piano. You can roughly compare good transient response with good high-speed photography that stops quick action. Poor transients are like slow-exposure pictures that blur. Transients are a complex business for the amateur, depending on many electrical, mechanical, and acoustical factors, but the effects are plenty simple in the listening. Your transients come through "clean" or they don't. If not, then pianos twang unhappily, drums give a rain-sodden thump, sharp cracks break up like crumbling masonry. And uneven response, un-flat, is the surest way to achieve poor transients.

Alas, all of these distortions are tied intimately together in the final analysis, in ways electrical, mathematical, and aural. But for real High Fidelity we need good performance selectively in each category—Extended Range is merely the first and perhaps the least important.

The man who first used that wide-range generality, "undistorted," was the greatest optimist in the business.

—EDWARD TATNALL CANBY.

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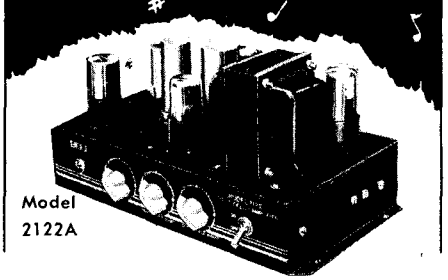

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THE EDITOR RECOMMENDS

(*Continued from page 52*)

tional Radio Orchestra, with Marthe Angelici, soprano, and other soloists. Columbia ML 4153

STRAUSS, JOHANN: *"Die Fledermaus." Josef Krips conducting the Vienna Philharmonic Orchestra, with Hilde Gueden, soprano, and other soloists.* London LLP 281/2

VERDI: *"Falstaff." Mario Rossi conducting Radio Italiana Orch., with Giuseppe Taddei, baritone, and other soloists.* Cetra-Soria album 1210 (3 LP's)

VERDI: *"La Traviata." Arturo Toscanini conducting the NBC Symphony Orch., with Licia Albanese, soprano, Jan Peerce, tenor; Robert Merrill, baritone.* RCA LM 6003 (2 LP's)

Vocal—45 rpm

CANTELOUBE: *"Songs of the Auvergne." Gladys Swarthout, mezzo, with Jean Morel conducting.* RCA WDM 1450

CHARPENTIER: *"Depuis le Jour" ("Louise"). Janine Micheau, soprano.* London 40079

DOWLAND: *"Flow My Tears" and "Shall I Sue?" Aksel Schiotz, tenor.* RCA 49-0406

HANDEL: *"Varne, se qu'il mio desio" ("Floridante") and "Un ombre se pace." Marian Anderson, mezzo.* RCA 49-3157

MOZART: *"Dalla sua pace" and "Il mio tesoro" ("Don Giovanni"). Jan Peerce, tenor.* RCA 49-3302

PUCCINI: *"Recondita armonia" and "E lucevan le stelle" ("Tosca"). Ferruccio Tagliavini, tenor.* RCA 49-3295

SAINT-SAENS: *"Mon coeur s'ouvre" and "Printemps qui commence" ("Samson"). Blanche Thebom, mezzo.* RCA 49-3104

SCHUBERT: *"Aufenthalt" and "Ave Maria." Marian Anderson, contralto.* RCA 49-0136

SCHUBERT: *"An die Musik" and "Jungling an die Quelle." Lotte Lehmann, soprano.* RCA 40-1277

STRAUSS: *"Befreit" and "Morgen." Marian Anderson, contralto.* RCA 49-0675

VERDI: *"Salce, salce," and "Ave Maria" ("Otello"). Licia Albanese, soprano.* RCA 49-0666

VERDI: *"Pari siamo" and "Cortigiani" ("Rigoletto"). Leonard Warren, baritone.* RCA 49-0648

Instrumental—33 rpm

BACH: *"Well-Tempered Clavier" (Parts I, II, and III). Wanda Landowska, harpsichord.* RCA LM 1017/1107/1136

BEETHOVEN: *Trio in B flat, Opus 97 ("Archduke"). Heifetz, Rubinstein, and Feuermann.* RCA LCT 1020

BRAHMS: *Quintet in F minor. Clifford Curzon, piano, with Budapest Quartet.* Columbia ML 4336

CHOPIN: *Preludes, Opus 28. Guiomar Novaes, piano.* Vox PL 6170

GRIEG: *"Lyric Pieces." Walter Gieseking, piano.* Columbia ML 4343 (with BEETHOVEN: *Sonata No. 12*)

MOZART: *Serenades in E flat (K.375) and C minor (K.388). Vienna Philharmonic ensemble.* Westminster WL 5021

MUSSORGSKY: *"Pictures at an Exhibition." Vladimir Horowitz, piano.* RCA LM 1014

SCHOENBERG: *"Verklärte Nacht." Hollywood String Sextet.* Capitol L8118 (10")

SCHUBERT: *Quintet in A ("Forellen"). Paul Badura-Skoda, piano, with Vienna Concert House Quartet.* Westminster WL 5025

SCHUMANN: *"Carnaval." Guiomar Novaes, piano.* Vox PL 6710

Instrumental—45 rpm

BARTOK: *"Rumanian Folk Dances," Nos. 1 to 6. Yehudi Menuhin, violin.* RCA 49-0796

DEBUSSY: *"Arabesques," Nos. 1 and 2. Jose Iturbi, piano.* RCA 49-1426

SCARLATTI: *Four Sonatas. Wanda Landowska, harpsichord.* RCA 49-0476

SCRIABIN: *Etude in C sharp minor, Opus 2, No. 1. Vladimir Horowitz, piano.* RCA 49-3303 (with CLEMENTI: *Rondo*)

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Mostly "Pelléas"

IT IS THE autumn of 1942, in Paris. For more than two years the city has been the Wehrmacht's captive, and the promise of deliverance is yet far away. Meanwhile, life becomes increasingly arduous. Gas and electricity function only intermittently. More and more often the bakery hangs out the frightening sign, "Plus de pain." To obtain food one must board overcrowded trains, then walk for miles in the country until a farmer can be found who is disposed to barter crops for heirlooms.

In such a gray and hopeless atmosphere the French affiliate of HMV completed and launched an integral recording of Debussy's "Pelléas et Mélisande." No more brilliant example exists of the triumph of mind over matter than this "Pelléas," at last given transatlantic distribution in LP form (RCA Victor set LCT 6103, $17.16). Did the seemingly interminable Occupation encourage infinite patience and meticulous attention to detail? Or was it the desire to give full expression to one aspect of French genius when so many other avenues of expression were interdicted? Whatever the answer, this wartime "Pelléas" is everywhere immaculate and nowhere routine. Although many months in the making, it reveals in long-playing sequence a cohesion and freshness seldom equalled in today's much more rapidly committed tapes.

The singers participating, though mostly unfamiliar here, are of uniformly high accomplishment. From the very start—with her childlike, breathless "Ne touchez pas"—it is clear that Irène Joachim is an interpreter to the manner born. She builds her portrayal of Mélisande with intelligence and sure vocal art to a finale of overwhelming poignance. Jacques Jansen is a thoroughly creditable Pelléas (without the forcing that he evidenced later at the Metropolitan) and Etcheverry (who seems to disdain a first name) a sonorous and compassionate Golaud. Paul Cabanel is the Arkel, with such minor parts as Geneviève and Yniold given major attention by Germaine Cernay and Leila Ben Sedira. Roger Désormière is in command of the orchestra—his first major enterprise for the phonograph, and an impressive harbinger of this conductor's later ventures for Decca-London. He leads an ensemble especially organized for this recording, including in its ranks such virtuoso instrumentalists as Pasquier and Fournier among the strings, Etienne and Oubradous among the winds.

As a specimen of sound reproduction the recording more than betrays its age. I put the matter thus, for by 1942 the Germans were already making discs that easily bear comparison with today's best. Not so the French, who limped along with equipment already outmoded in 1939. But, offsetting the limited range of frequencies and dynamics, this "Pelléas" can boast the virtues of careful balance and believable presence. Except for those who rate recordings with an oscilloscope, this one will more than suffice.

THE "Chansons Madécasses" of Ravel are almost always sung by women despite the import of the texts, which obviously demands a male voice. From Jane Bathori to Madeleine Grey to Jennie Tourel these songs have remained feminine property. Now the baritone Martial Singher has asserted masculine claims to the "Chansons Madécasses," and in so doing has given us their most convincing recorded interpretation to date (Concert Hall CHS 1124, $5.95). Singher encompasses equally well the succeeding strains of languor and vengeance, and he is ably assisted by his accompanists and by well-balanced recording. In the "Histoires Naturelles" Singher and Ulanowsky must suffer comparison with Bernac and Poulenc, who recorded the cycle last year for Columbia. Here it is a question of a dependable interpretation as against an imaginative recreation touched with genius. Singher's generous Ravel song recital offers also the "Deux Epigrammes" and "Chants Populaires," both recorded in their entirety for the first time.

The remaining French items this month are chamber works. Outstanding among them is a coupling of the Debussy and Ravel quartets performed by the Stuyvesant Quartet (Philharmonia PH-104, $5.95). One seldom hears the dazzling Debussy-Ravel harmonies so beautifully realized. The Stuyvesants favor a tone pure and thin, and they phrase with distinction and a supple lilt. By contrast the Juilliard String Quartet's recording of the Ravel work (Columbia ML 2202, $4) is perfunctory and stodgy, with considerably less regard paid to this score's unique sonorities. No really satisfactory performance of the Ravel Trio in A minor has yet appeared on LP. The latest version by the Albeneri Trio (Mercury MG 10089, $4.85; with the Fauré Trio in D minor, Opus 120) represents neither optimum interpretation nor optimum recording.

—ROLAND GELATT.

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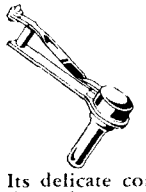

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Konzerthaus Quartet

SCHUMANN — WL 5105
SONATA NO. 1 IN F SHARP MINOR, OP. 11
CARNAVAL, OPUS 9—Paul Badura-Skoda, piano

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Fernando Valenti, harpsichord

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Spotlight on the Moderns

ARNOLD SCHOENBERG, whose sallies into abstract theory gave him a forbidding reputation, paradoxically did much to bring music closer to the fluid expression of feelings just as they actually occur in fleeting impulses and insinuations. This identified him with Expressionism, and his "Pierrot Lunaire" is a crowning achievement of the trend (Dial LP 16, $5.95). The atmosphere of this setting of 1912 of Giraud's poem is strange. For as psychoanalysis demonstrates, feelings when brought to the surface cause surprise. At times people are even shocked by the sentiments that are running around loose within them. But it is easy to be unaware of them, since they elude the grasp, coming and going momentarily and ever changing. Hence the spasmodic character of "Pierrot Lunaire" and the difference between it and works that draw out a single moment of experience in a musical development.

A primary mirror of our unconscious humors is the inflection of the speaking voice, and Schoenberg's *Sprechgesang,* a kind of speech with the fixed rhythm and intonation of song, mobilizes this inflection for its special elusive feeling content. It is hard enough to repeat with the same inflection a statement you have made. Think of repeating in this way a statement of someone else and you will have an idea of the problems of executing *Sprechgesang.* It is little wonder it often sounds forced, like a travesty of speech. But if you have heard the great actor Alexander Moissi you know that *Sprechgesang* is just a little removed from a highly dramatic speech peculiarly German. The question is whether Schoenberg calculates inflection with the mastery of a Moissi, and, even if he does, whether one man's inflections are transferable.

Hearing Ellen Adler diligently go through the routine of Schoenberg's markings leads to a negative answer, which is a pity, since René Leibowitz conducts the score with remarkable precision. Her voice rises and falls without conveying the intended feelings, not only defeating Schoenberg's aim but suggesting a first-grade pupil with no idea of what she is reading. Obviously elements are involved that elude notation, for example, a somber German timbre that Miss Adler's light voice cannot achieve. This was what made Erika Stiedry-Wagner's reading so convincing on the old Columbia album (78 rpm), which is inferior to the Dial LP in reproduction and clarity of ensemble. Though the composer conducted, she was allowed to take liberties with the pitch and thus avoided sounding like an automaton. Perhaps the day will come when a recitation may be notated and reproduced as successfully as song. But in lieu of this, it is better to have *Sprechgesang* freely interpreted. Another alternative, since the pitches are indicated, would be to have "Pierrot Lunaire" frankly sung. I should welcome hearing it in this fashion.

"Pierrot Lunaire" is atonal, but it antedates the twelve-tone system by over a decade. On the other side of the ledger we have the efforts of his last years to return to tonality. Somehow the nocturnal mood, so important to his music, seems to have been wrapped up with his atonality. His final works, among them the "Variations on a Recitative" for organ (Esoteric LP 507, $5.95), are without character and have the grayness of Reger mottled by modernism. A more controlled reading than Marilyn Mason's may reveal greater merit in the organ work. Erik Satie's "Mass for the Poor" on the reverse side is, by contrast, almost no problem to play, since it is scarcely much more than a string of Gregorian-like harmonies with a special personal touch. The brief opening section, with voices, is lovely. But as the organ carries on at length alone, reiteratively, quietly and slowly, it is easy to forget the music is there. It neither offends the senses nor absorbs the mind.

More Bartók has been added to the catalogue: thirty-five pieces from "Mikrokosmos" with the composer as pianist in the "Meet the Composer" series (Columbia ML 4419, $5.45) and another recording of his Violin Concerto, with Tibor Varga as soloist (Decca DL 9545, $5.85). The Columbia LP does much more justice to Bartók's sensitive keyboard touch than the earlier Continental LP with a somewhat different assortment of his pieces. Varga's tone is not so lush as Max Rostal's on the earlier London LP, but Rostal realizes more of the impetous, rhapsodic spirit of the music Decca's list also includes a contemporary violin concerto that is already a standard repertory piece, the Opus 35 of Szymanowski (DL 7516, $4.85). Eugenia Uminska's tone is a bit thin and less than impeccable in pitch but the whole effect with Grégor Fitelberg as conductor is usually musical and remarkably free of the overwhelming sweetness that characterizes the usual routine performances of this work.

—ARTHUR BERGER.

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HITS AND MISSES

THIS department is pleased to be able to make five whole-hearted, long-playing Christmas suggestions, ranging between the hot and the light classical. We have nothing to offer either in the realm of undiscovered Buxtehude or of John Cage's percussion preparations, and leave those to their proper deputies. We proceed with our five:

Gershwin. Toward the end of his life George Gershwin made some notations based on his own piano improvising around his own tunes. Here are eighteen of the great Gershwin melodies, arranged by the composer (one chorus to each), and played impeccably, it seems to me, by Leonid Hambro, who is a member of the Juilliard faculty and the staff pianist of the New York Philharmonic Orchestra ("George Gershwin: Piano Transcriptions," Walden WL 200, $5.95). In the light of present styles this is not modish piano playing, either in the hot or the sweet manner. It has neither the rhythmic momentum of fine hot playing, nor the sentimental afflatus and ornament of today's popular cocktail bar efforts. It is pure Gershwin—muscular, piquant, restrained in feeling, lovely in its deft designs around the melody. From our memory of the composer's own piano recordings, Hambro is definitely and most proficiently in the Gershwin groove.

Garland. The new queen of revived vaudeville, Judy Garland, is represented by eight songs in "Judy Garland Sings" (M-G-M E82, $3). The numbers are for the most part of high standing, leading up to such popular masterpieces as "Who?" and "Play That Barbershop Chord." Of the artist we have merely to say that if anyone still supposes she is a mere Hollywood chickadee, he had better listen again—this is a show woman and popular songstress of the first order, with a rugged voice and a galvanic individuality (cf. Ted Lewis, Ethel Merman) which allows her to create the illusion of completely expropriating her material. The secret—as in the case of Jimmy Durante—would also appear to have a good deal to do with matters of the heart.

Kirby. In the middle Thirties John Kirby's six-piece combination was known, to a good many people beside its press agents, as "the biggest little band in the world." John Kirby, Charles Shaver, Buster Bailey, Russell Procope, Billy Kyle, and O'Neill Spencer represented a Northeastern flowering of the Afro-American hot jazz idiom that has never been surpassed for sheer elegance. Their music, orchestrated on the basis of fertile improvisatory powers, was what is known as "chamber jazz," but it had none of the cute or overly genteel qualities often associated with that term. Anyone who has not had the gay, suave pleasure of John Kirby's musical society may find a dozen samples of it on a long-player of Columbia's "Golden Era" series called "John Kirby" (GL 502, $4.85).

Rollo. The free-style hot jazz school is loyally and fervently represented

in "Dixieland Favorites" by Preacher Rollo and the Five Saints (M-G-M E95, $3). Hailing from Miami Beach, they have apparently had considerable attention in a radio program known as "Breakfast in Dixie." Their recorded program is a sound roster of old favorites, and I am particularly impressed by the pianist, Marie Marcus, a mother of four, whose sterling barrelhouse could scarcely fail to encourage Rollo Laylan on the drums; Tommy Justice, cornet; Jerry Gorman, trombone; Tony Parenti or Ernie Goodson, clarinets; and Al Mattucci, bass.

Lehar. The Viennese master's entire operetta "Gypsy Love" is done with grace and assurance by Herbert Ernst Groh and the chorus and orchestra of Radio Berlin under Otto Dobrindt (Urania URLP 205, $11.90). This may not be the most effervescent or unforgettable Lehar, but we have long pursued what are commonly regarded as second-string attractions, and have sometimes found them downright ravishing. At any rate, Lehar's "Gypsy Love" might well adorn anyone's Christmas.

—WILDER HOBSON.

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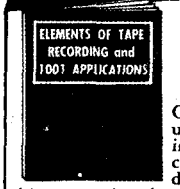

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Letters to the *RECORDINGS* Editor

Schweitzer Reissues

SIR: Does Columbia have any plans to bring out on LP the Bach organ works as recorded by Albert Schweitzer? With so much frenzied recording and so many revivals, it would seem some company could make these beautiful and authentic readings available on LP's.

ROBERT H. DEWEY.
Terre Haute, Ind.

EDITOR'S NOTE: *The "some company" could only be Columbia, and it happens that an active program for those reissues is being pursued now. According to usual noncommittal company sources, the masters showed extraordinary qualities for adaptation to LP, and we are waiting for them with more than a little interest.*

33 into 78?

SIR: Recently I made the mistake of letting a friend operate my long-playing phonograph without proper instruction. The result was that he used the 78 rpm point on one of my favorite LP's. Naturally it sounds terrible now when I play it with the 33 1/3 point. After trying it with the 78 point I find it sounds much better. I would like to know just what effect doing this has on the life of the record. It seems to be the only way to get a decent playback.

JOHN DU BOIS.
Los Angeles, Calif.

EDITOR'S NOTE: *The consequence, no doubt, will be to wear out the record at an accelerated rate. However, that would seem to be the lesser of evils, since the record has been ruined for use with proper stylus.*

Opinions, Pro and Con

SIR: I refer to a letter in RECORDINGS [*SRL* Oct. 27] in which a reader expresses obvious dismay and consternation over the fact that opinions of Messrs. Kolodin and Canby do not coincide. Far from having my "belief in the *SRL* record reviews shaken," I find the difference of opinion most stimulating and refreshing. There are no absolutes in values of musical works and reactions to them; consequently impressions and evaluations are subjective, pointing up the worth of reviews by two competent reviewers.

DONALD K. TEAD.
New York, N. Y.

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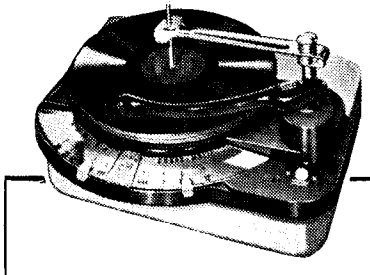

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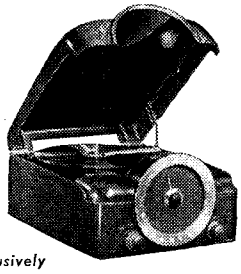

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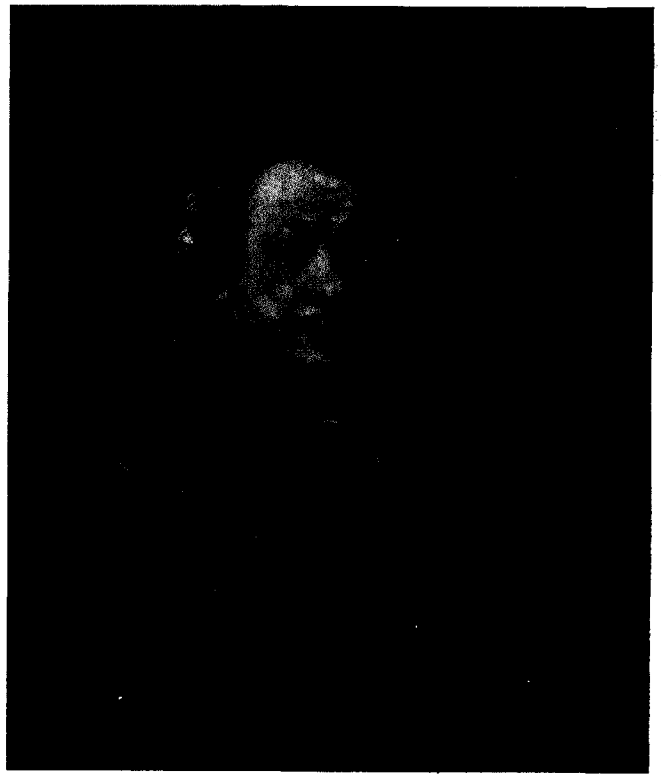

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